

11R

195 Chrystie Street New York NY 10002
212 982 1930 gallery@11rgallery.com
www.11rgallery.com

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JACKIE SACCOCCIO

Born 1963 in Providence, RI; lives and works in New York and Connecticut

EDUCATION

- 1988 Master of Fine Arts in Painting, School of the Art Institute of Chicago,
Chicago, IL
- 1985 Bachelor of Fine Arts in Painting, Rhode Island School of Design, Providence,
RI

SOLO AND TWO-PERSON EXHIBITIONS

- 2015 *Degree of Tilt*, Eleven Rivington, New York, NY
Degree of Tilt, Van Doren Waxter, New York, NY
Echo, Corbett vs. Dempsey, Chicago, IL
Eleven Rivington, Solo booth, Art Brussels, Belgium
- 2014 *Jackie Saccoccio*, Eleven Rivington, New York, NY
Portraits, Brand New Gallery, Milan, Italy
Portrait Gallery, Museo d'Arte Contemporanea, Villa Croce, Genova, Italy,
curated by Ilaria Bonacossa
- 2013 *Portraits*, Corbett v. Dempsey, Chicago, IL project
Polychrome Fiction: Joanne Greenbaum and Jackie Saccoccio, Nerman Museum of
Contemporary Art, Kansas City, KS
- 2012 *Portraits*, Eleven Rivington, New York, NY
Paintings: Jackie Saccoccio, Philip Slein Gallery, St. Louis, MO
- 2010 *One to One*, Eleven Rivington, New York, NY
The Shades: Jeffrey Gibson / Jackie Saccoccio, Samson Projects, Boston, MA

- 2008 *Interrupted Grid*, Eleven Rivington, New York, NY
Wall Intervention, Beatrice Room, RISD Gallery, Rome, Italy
- 2006 *In Transparency*, Black & White Gallery, New York, NY
- 2003 *Portage*, Galerie Michael Neff, Frankfurt, Germany
Bowery Poetry Club, curated by Elizabeth Murray, New York, NY
- 2001 White Columns (Project Room), New York, NY
- 1997 Lauren Wittels Gallery (Project Room), New York, NY

GROUP EXHIBITIONS

- 2015 *Abstraction: A visual language*, Rhona Hoffman Gallery, Chicago, IL
Pretty Raw: After and Around Helen Frankenthaler, curated by Katy Siegel, Rose Art Museum, Brandeis University, Waltham, MA
- 2014 *Now-ism*, Pizzuti Collection, Columbus, OH
Abstract America, Saatchi Gallery, London, UK
This One's Optimistic: Pincushion, curated by Cary Smith, New Britain Museum, New Britain, CT
Moira Dryer Project, Eleven Rivington, New York, NY
Tom McGrath, Santi Moix, Jackie Saccoccio, Lucien Terras Inc., New York, NY
- 2013 *Let's Get Physical*, Verdana 244, Brooklyn, NY
The Idea of Realism, curated by Christian Caliandro and Carl D'Alvia, American Academy in Rome, Rome, Italy
Pour, curated by Elisabeth Condon and Carol Prusa, Schmidt Gallery at Florida Atlantic University, Boca Raton, FL
- 2012 *Hue & Cry*, curated by Vladimir Restoin-Roitfeld, Sotheby's S2, New York, NY
Rockslide Sky, curated by Carleen Sheehan, Fordham University at Lincoln Center Gallery, New York, NY
Dedicated To You But You Weren't Listening, Corbett v Dempsey, Chicago Art Expo, Chicago, IL
Open Windows (with Keltie Ferris, Jackie Saccoccio, Billy Sullivan, and Alexi Worth), curated by Carroll Dunham, Addison Museum of Art, Andover, MA

- Permanent Collection*, curated by Edward del Rosario and Jordan Isip, Nancy Margolis Gallery, New York, NY
- 2011 *Keltie Ferris, Andrew Gbur, Jackie Saccoccio*, Eleven Rivington, New York, NY
- L'AUR'AMARA*, curated by Bustos Domenech, Generale en Manufacture, Paris, France; Centro Ricerche Accademia di Brera ex Chisea, Milan, Italy
- A Painting Show*, curated by Laura Raicovich, Harris Lieberman Gallery, New York, NY
- Snowclones*, curated by Benjamin King and Rob Nadeau, ArtBlog, New York, NY
- Chain Letter*, Samson Projects, Boston, MA
- 2010 *L'AUR'AMARA*, curated by Bustos Domenech, Gallery MC, New York, NY
- Girls Just Want to Have Funds*, benefit exhibition organized by Rema Hort Mann Foundation, PPOW Gallery, New York, NY
- Collision*, organized by Jackie Saccoccio, RISD Museum, Providence, RI
- Lush Life*, curated by Franklin Evans and Omar Lopez-Chahoud, various LES galleries, New York, NY
- zonaMACO*, curated by Nicole Cherubini for Samson Projects, Mexico City, Mexico
- 2009 *New Prints*, curated by Polly Apfelbaum, ICPNY, New York, NY
- Hand in Hand*, curated by Michael Zahn, Non-Objectif Sud (NOS), La Barralière, Tulette, France
- 2008 *Blue Balls*, in collaboration with Art Production Fund APF Lab, New York, NY
- It's Gouache and Gouache Only*, curated by Geoffrey Young, Jeff Bailey Gallery and Andrea Meislin Gallery, New York, NY
- ART L.A., Eleven Rivington, Santa Monica Convention Center, Santa Monica, CA
- 2007 *Genesis I'm Sorry*, Josh Smith segment, Greene Naftali, New York, NY
- NADA Fair, Eleven Rivington, Ice Palace Studios, Miami, FL
- 2006 *The Sanctuary and The Scrum*, curated by David Hunt, Black & White Gallery,

- New York, NY
Palpable Painting, Ramapo College, Ramapo, NJ
Painting Faculty: Past and Present, Woods Gerry Gallery, Rhode Island School of Design, Providence, RI
- 2005 *Open*, American Academy in Rome, Rome, Italy
Spazi Aperti, Romanian Academy, Rome, Italy
Biagiotti Progetto Arte, Florence, Italy
Biennial Faculty Exhibition, RISD Museum of Art, Providence, RI
- 2004 *Colored Pencil*, KSArt, New York, NY
- 2003 *Hands Up Baby, Hands Up*, Oldenberger Kunstverein, Oldenberg, Germany
- 2000 *00*, Barbara Gladstone Gallery New York, NY
Funny Girls: Sara Kane, Jackie Saccoccio and Rachel Urkowitz, Galerie Michael Neff, Frankfurt, Germany
Painting: Sara Kane, Jackie Saccoccio, Rachel Urkowitz, Thomas Erben Gallery New York, NY
- 1999 *Immediacies of the Hand: Abstract Painting in New York*, Hunter College, New York, NY
- 1998 *Inaugural Exhibition*, Tate, New York, NY
- 1996 *Can We Talk? / Mind the Gap*, curated by Laura Stein and Dike Blair, Basilico Fine Arts, New York, NY
The Baseball Show, Curt Marcus Gallery, New York, NY
- 1994 *S.I.B.: Swelling Itching Brain*, curated by Michael Bevilaqua, Satellite, New York, NY

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- 2015 Smith, Roberta, "Jackie Saccoccio: Degree of Tilt," *The New York Times*, October 15
Lang, Melinda, "Jackie Saccoccio: Degree of Tilt," *The Brooklyn Rail*, October 5
Saltz, Jerry, "Jackie Saccoccio: Degree of Tilt," *New York Magazine*, September 23
Micchelli, Thomas, "The Skin She Lives In: Jackie Saccoccio Paints Big,"

Hyperallergic, September 19

Steadman, Ryan, "The Must Be Scene: 10 NY Art Shows to Catch This Fall,"
New York Observer, September 9

Novak, Vincent, "This Week's Openings: The Hip Downtown Gallery Edition,"
ArtReport, September 9

Kerr, Dylan, "Painter Jackie Saccoccio on Her Endlessly Regenerating Abstract
Portraits," *Artspace*, August 14

Smith, Roberta, "Review: 'Pretty Raw' Recounts Helen Frankenthaler's
Influence On The Art World," *The New York Times*, June 3

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Ghorashi, Hanna, "Jackie Saccoccio wins 2015 Artadia NADA New York
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May 15

Goldstein, Andrew M., "Jackie Saccoccio, Painter of Intoxicating Abstractions,
Wins the 2015 Artadia NADA Award," *Artspace*, May 14

Reyburn, Scott, "Differing Fates for Art and Design Cousins," *The New York
Times*, May 1

Blake, Kevin, "Jackie Saccoccio @ Corbett vs. Dempsey," *Bad at Sports*, March
16

2014 Ehsan, Pari, "Jackie Saccoccio Could See Her Colorful Creations Flitting Down
the Runway," *Elle.com*, September 3

Frankel, Eddy, "Abstract America Today," *Time Out London*, June 2

Luke, Ben, "Abstract America Today, Saatchi Gallery Exhibition Review,"
London Evening Standard, May 28

Miller, M.H, "'Art Is Short, Life Is Long': At the Opening of NADA New York,"
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"Review: Jackie Saccoccio at Eleven Rivington," *M Daily*, May 1

- Halle, Howard, "Top Five New York Art Shows this Week: Jackie Saccoccio," *Time Out New York*, April 7, p. 33
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- D'Aurizio, Chiara, "Un'americana Genova. Jackie Saccoccio on show at Villa Croce," February 1
- Saltz, Jerry, "Seeing Out Loud: Jerry Saltz on the Brief, Great Career of Moira Dryer," *New York Magazine*, January 30
- Bush, Bettina, "Galleria di ritratti senza volto," *La Repubblica*, January 24
- Smith, Roberta, "Art in Review: Moira Dryer Project," *The New York Times*, January 16
- Miller, Chris, "Review: John Sparagana, Arturo Herrera and Jackie Saccoccio / Corbett vs. Dempsey," *Newcity Art*, January 7
- "Moira Dryer Project," *The New Yorker*, February 3, p. 8
- Bonacossa, Ilaria and Ilaria Gianni, *Jackie Saccoccio: Portrait Gallery*, exh. cat., Museo d'Arti Contemporanea, Villa Croce
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- 2013
- Sullivan, Maureen, "BEST OF NADA 2013," *Whitewall Magazine*, December 9
- Rhodes, David, "Polychrome Fiction: Joanne Greenbaum/Jackie Saccoccio," exh. cat. essay, Nerman Museum of Contemporary Art, Overland Park, KS
- Thorson, Alice, "Abstraction with Attitude," *The Kansas City Star*, August 11, pp. D1 2
- Caliandro, Christian, *L'Idea del Realismo*, exh. cat., Maretti Editore
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- 2012
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- Coates, Jennifer, "Review: Portraits," *Time Out New York*, April 2
- Kazakina, Katya, "Saccoccio's Color Mazes....," *Bloomberg*, March 29
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- 2011
- Worth, Alexi, "Let's Stay Lost," in *Portraits*, exh. cat., Eleven Rivington
- Shultz, Charles, "Andrew Gbur, Keltie Ferris, Jackie Saccoccio," *The Brooklyn Rail*, October 4
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- Cook, Greg, "'Collision' showcases scatter art at the RISD Museum," *The Providence Phoenix*, January 25
- Van Siclén, Bill, "'Collision' at RISD Museum celebrates the ephemeral and experimental," *The Providence Journal*, January 20
- 2010
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- McQuaid, Cate, "In Show, Controlled Chaos," *The Boston Globe*, November 14, p. N6
- McQuaid, Cate, "Wall-to-Wall Abstraction," *The Boston Globe*, September 17, p. G4

- Esplund, Lance, "Beyond Laissez-Faire Summer Fare: Lush Life," *The Wall Street Journal*, July 24
- "I sogni son desideri," *Mondo: Vernissage Magazine*, July/August
- Saltz, Jerry, "Jackie Saccoccio: One to One," *New York Magazine*, June 7
- 2008 Vogel, Carol, "Inside Art: Watching Visions Unfold," *The New York Times*, November 6, p. C26
- Maine, Stephen, "Mapping New Territory," *Art in America*, March, pp. 69 71
- "Focus: Lower East Side," *Flash Art*, March/April, pp. 96 101
- "Goings on About Town," *The New Yorker*, February 11 and 18, p. 30
- Muhler, Stephen, "Off the Grid," *Gay City News*, January 24, p. 12
- Maine, Stephen, "Call and Response," *The New York Sun*, January 17, p. 15
- 2007 Smith, Roberta, "Art in Review: Genesis I'm Sorry," *The New York Times*, August 3
- Saltz, Jerry, "Maximum Voracity: Jackie Saccoccio's Retinal Thought Storm," *Village Voice*, January 4, p. 43
- 2006 Cameron, Kristi, "A Fellowship in Rome," *Metropolis Magazine*, June, p. 130
- 2005 Caracciolo, Marella, "Sul Colle del Gianicolo," *24 Ore Ventiquattro*, November, pp. 101 106
- Spazi Aperti*, exh. cat., Romanian Academy
- Index*, exh. cat., American Academy in Rome
- 2003 Jungwirth, Nikolaus, "Im Bretterwald: Jackie Saccoccio fordert Gedankenarbeit bei Neff," *Frankfurter Rundschau*, August 9
- 2000 Dailey, Meghan, "Painting: Sara Kane, Jackie Saccoccio, Rachel Urkowitz," *Time Out New York*, November 30, p. 92
- Kertess, Klaus, "00" *Drawings 2000 at Barbara Gladstone Gallery*, exh. cat.
- "Goings On About Town '00'," *The New Yorker*, July 31, p. 12
- Jungwirth, Nikolaus, "Heiter und bunt sei die Kunst," *Frankfurter Rundschau*, August 5
- Cruwell, Konstanze, "Dame in Grau und heiteres Farbenchaos," *F.A.Z.*, August 3
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York,” *The New York Times*, April 9, p. E40

Ratcliff, Carter, in *Immediacies of the Hand: Recent Abstract Painting in New York*,
exh. cat., New York: Hunter College Art Galleries

1996 Glueck, Grace, “The Baseball Show,” *The New York Times*, July 26, p. C23

SELECTED COLLECTIONS

Addison Gallery of American Art, Andover, MA

Dakis Joannou Collection, Greece

Dallas Museum of Art, Dallas, TX

Museum of Contemporary Art, Chicago, IL

Nerman Museum of Contemporary Art, KS

Saatchi Gallery, London, UK

GRANTS

2015 Arcadia NADA Award, New York

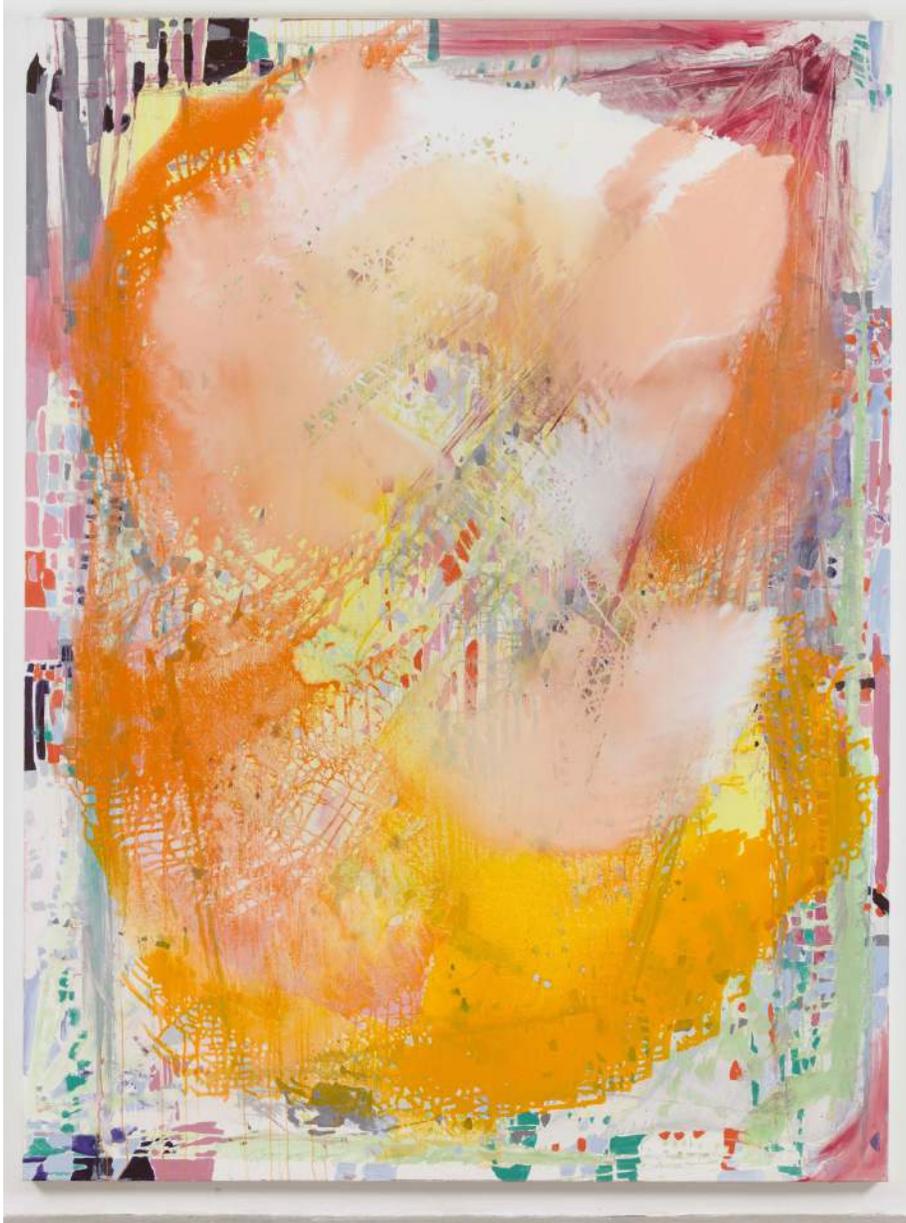
2004 05 Rome Prize, American Academy in Rome, Rome, Italy

2004 Artist Residency, Claude Monet Foundation/Art Production Fund, Giverny,
France

2000 01 John Simon Guggenheim Foundation Grant

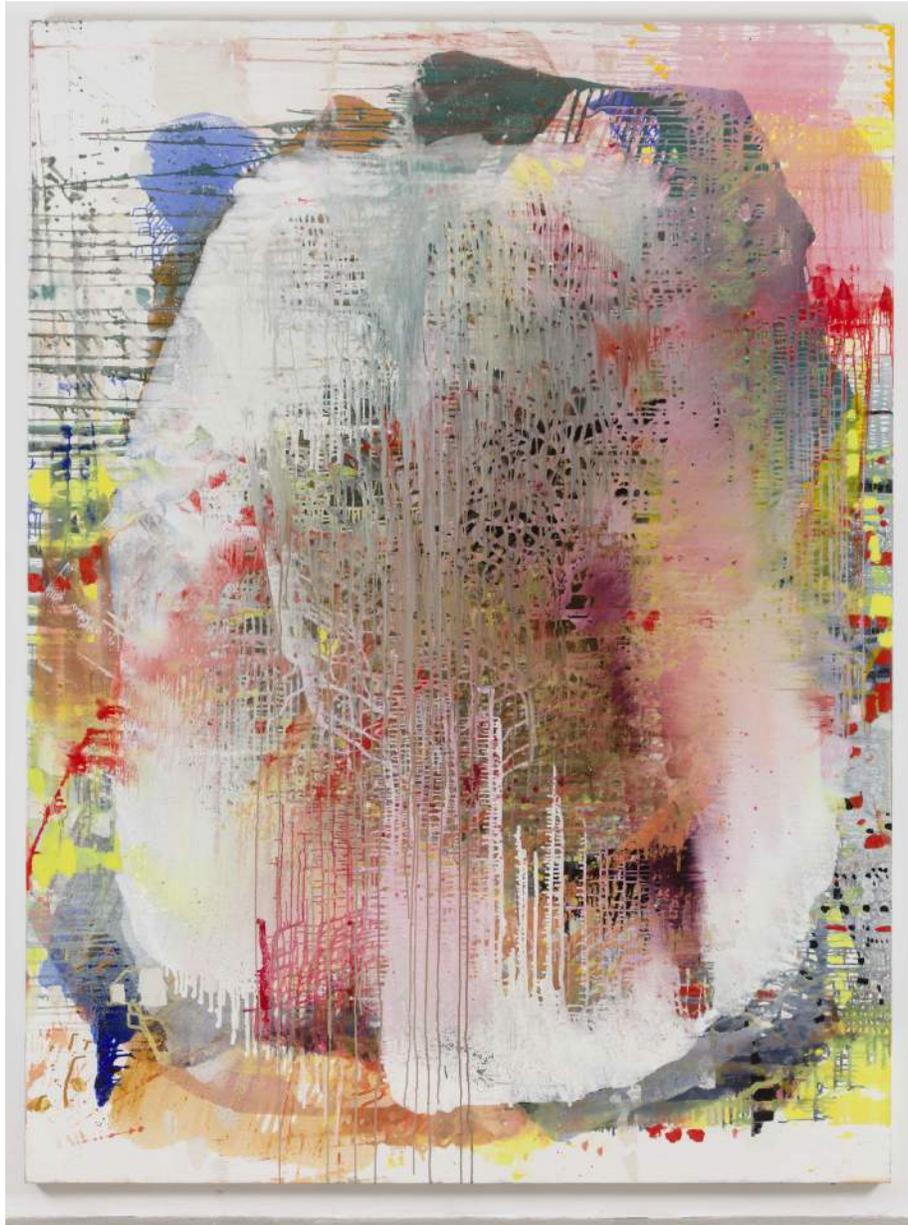
1990 91 Fulbright-Hays Foundation Grant/Miguel Vinciguerra Award, Italy

11R Eleven Rivington



Jackie Saccoccio
Profile (Yellow Yuskavage)
2015
Oil and mica on linen
106 x 79 inches (269.2 x 200.7 cm)
JSa 276

11R Eleven Rivington



Jackie Saccoccio

Profile (Candy)

2015

Oil and mica on linen

106 x 79 inches (269.2 x 200.7 cm)

JSa 277

11R Eleven Rivington



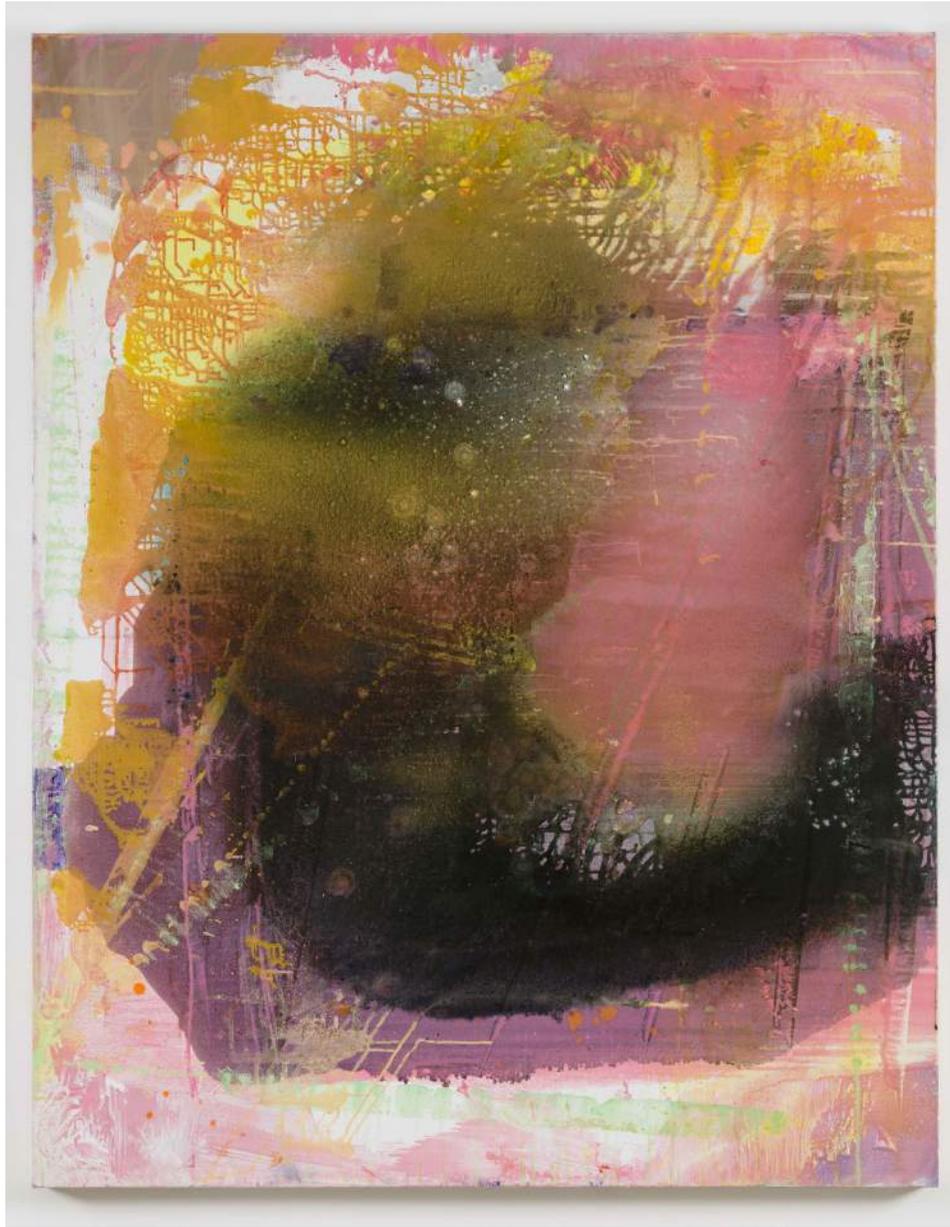
Jackie Saccoccio
Profile (Minter Meltdown)
2015
Oil and mica on linen
106 x 79 inches (269.2 x 200.7 cm)
JSa 278

11R Eleven Rivington



Jackie Saccoccio
Profiles (Pineapple, Cop 223)
2015
Oil and mica on linen
79 x 152 inches (200.7 x 386.1 cm)
JSa 281

11R Eleven Rivington



Jackie Saccoccio

(to be titled)

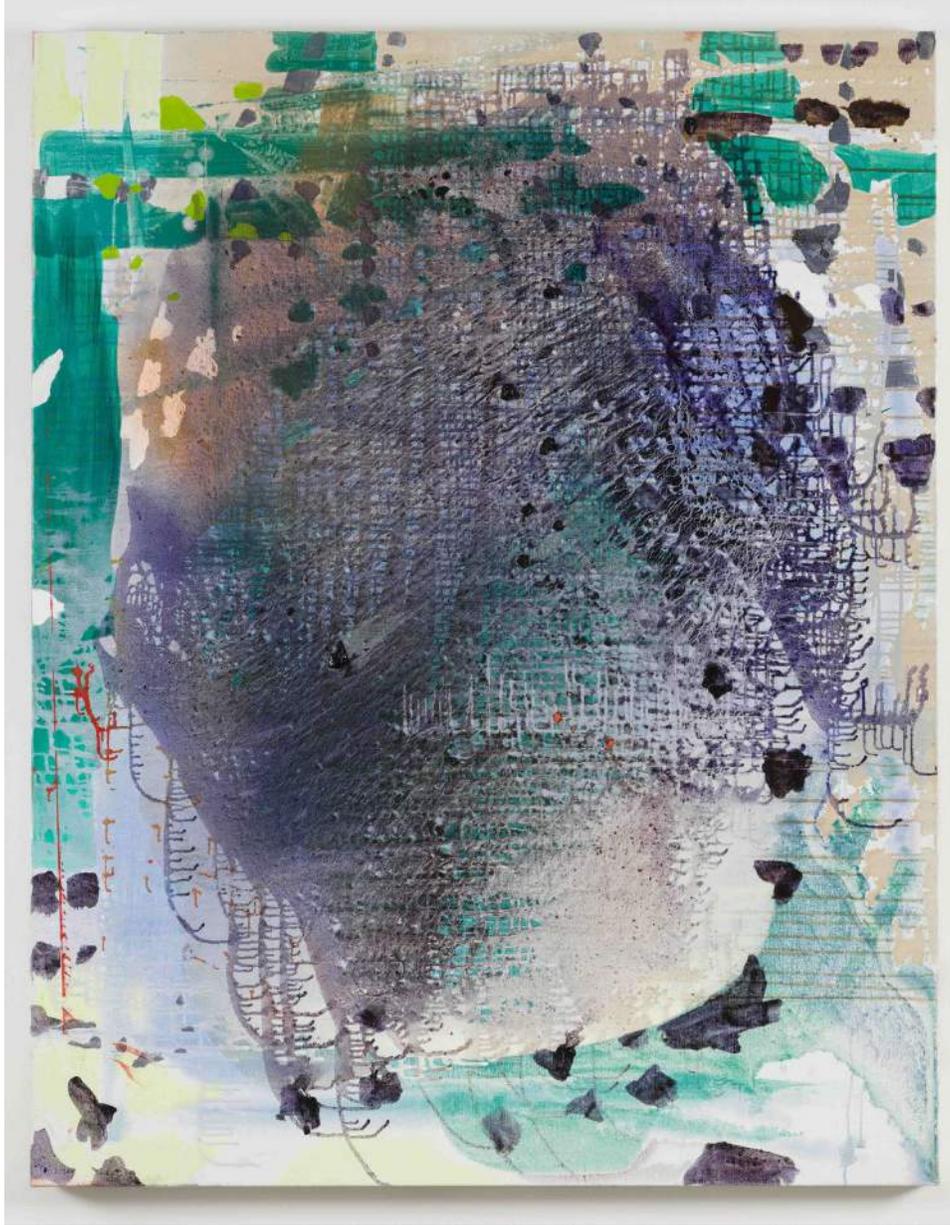
2015

Oil and mica on linen

57 x 45 inches (144.8 x 114.3 cm)

JSa 283

11R Eleven Rivington



Jackie Saccoccio

(to be titled)

2015

Oil and mica on linen

57 x 45 inches (144.8 x 114.3 cm)

JSa 284

JACKIE SACCOCCIO
Degree of Tilt

11R Eleven Rivington | September 9 – October 18, 2015
Van Doren Waxter | September 9 – October 18, 2015

By Melinda Lang

Jackie Saccoccio's painterly abstractions emerge from a highly agile process. Lifting one canvas onto another, the artist transfers paint across two surfaces, creating a labyrinth of scrapes and drips that intersect with radiant expanses of color. The trails of paint are multiplied further by a succession of rotations and anglings of the canvas that in aggregate produce the work's tightly packed compositional strata. While exploring the dual functionality of painting as both a site and tool for image making, Saccoccio expands on an ongoing series of "portraits" and "profiles" in her current exhibition, *Degree of Tilt*—a two-venue presentation at 11R Eleven Rivington and Van Doren Waxter. The title is a fitting description of the artist's working method. Her interest in the physical procedure of painting, combined with a spontaneous yet measured approach, often elicits connections to postwar mark making. This is well-charted territory, indeed. Yet Saccoccio's approach has less to do with creating an original gesture than mimicking it.



Jackie Saccoccio, *Profile (Pineapple, Cop 223)*, 2015. Oil and mica on linen, 79 x 152 inches. Courtesy 11R Eleven Rivington, New York, and Van Doren Waxter, New York.

Rather than reproduce motifs through digital means like many of her contemporaries, Saccoccio relies on studied movements to recreate pours, splatters, and other gestural marks in her work. And she does so to ostensibly figurative ends. Bulbous shapes burst from the center of these paintings, gently hinting at the outlines of human heads. Still, the works just as closely suggest geographical formations and celestial bodies; sometimes they evoke dark, heavy sediment deposits, and elsewhere they appear luminous and ethereal. In fact, the works are nearly impossible to discuss without describing them in terms that relate to the physical world. In paintings such as *Profile (Orb)* (2015), a hazy sphere floats at the visual center of the canvas. Illuminated by a cheerful yellow that peeks out from under and around, the orb looks like it could rupture or become eclipsed at any moment. Looking closely at the surface, the eye falls on silty blemishes that produce an effect of weathering, eliciting more earthbound connections. These references are made real through Saccoccio's incorporation of mica, a mineral known for its seductive glimmer.

Profile (Pineapple, Cop 223) (2015) and *Fleeting Profiles (Cop 663 / Faye)* (2015) are the only mural-sized paintings in the exhibition. While surrounded by five vertical paintings at 11R, their landscape orientation appears conspicuously at odds with conventional ideas of portraiture. In these enveloping, large-scale works, the round, nebulous forms are doubled so that the two shapes nearly span the width of the canvas. A lattice of dark vein-like drips define their shaky contours against the sweeping collisions of color. Murky greens and yellows predominate in *Profile (Pineapple, Cop 223)*, while airy swaths of pink and purple come to the fore in *Fleeting Profiles (Cop 663 / Faye)*. In both works, the twined forms and their erratic paint spilled surfaces evoke Rorschach ink blots. Similar to a Rorschach test, Saccoccio's images are almost frustratingly ambiguous and the referents—including landscapes and portraits—are endless.

As revealed in the titles of these paintings, Saccoccio's influences range from Mondrian to Lisa Yuskavage, and her source material is equally diverse. Borrowing from other artists' distinct color palettes, she picks up hues that resonate with her own feelings about their work. Likewise, the subject matter is inspired by themes that have a firm hold on the artist. In this latest body of work, Saccoccio reimagines characters from Wong Kar-wai's film *Chungking Express*, a doomed love story based on the myth of Echo and Narcissus. Although the allusions to her subjects are not apparent in the work, she uses variations in

color, form, and scale to stir up moods and emotions that stand in place of the figure. Pushing the traditional limitations of portraiture, the artist focuses instead on how the genre can be redefined today.

It is easy to get lost in Saccoccio's paintings—the eye gradually wanders across drips of paint, attempting to follow its patterns, but inevitably fails to see where one trail begins and another ends. With its vibrant, spiraling forms and disorienting compression of illusionistic space, the paintings can sometimes be difficult to take in. However, much is gained by looking closely at Saccoccio's ancillary yet often overlooked details. Organized in a loose grid around the work's edges, bright colored tiles create a welcomed respite from the composition's dense and free-flowing energy. While their mosaic-like effect recalls Klimt more than the Modernist grid, we know that there are many sources, including the artist's own previous works, from which these painterly marks could have been translated. It is difficult to ultimately interpret any one of these works, a quality that Saccoccio seems to heartily embrace. Each work unifies traces of disparate sources and influences, continually opening the work up to be seen in new light.

OBSERVER /Culture

Published September 09, 2015

"THE MUST BE SCENE: 10 NY ART SHOWS TO CATCH THIS FALL"

By Ryan Steadman

ELEVEN RIVINGTON, THROUGH OCT. 18
VAN DOREN WAXTER, THROUGH OCT. 23



***Profile (Candy)*, 2015, oil on mica on linen, 106 x 79 in. Courtesy 11R Eleven Rivington, NY and Van Doren Waxter, NY**

New York's contemporary art world awakens from its summer slumber this month with dozens of openings. Two trends: a new emphasis on figurative painting, and strong shows all over town, far beyond the borders of Chelsea.

Here are 10 not-to-miss fall gallery shows.

Jackie Saccoccio at Van Doren Waxter and Eleven Rivington

One of the hardest-working painters in the biz is gearing up for a two-venue show at these sister galleries. Ms. Saccoccio's been fine-tuning her sensational color bombardments for years, resulting in vestiges of splatters, scrapes, bleeds and drips that somehow maintain a vibrant punch of color. This fall she will unveil a large-scale portrait series: Think of them as abstract Technicolor "head-scapes" borne from the full-bodied gestural ethos of Bill de Kooning. This uptown/downtown combo could produce a crossover moment for the talented 52-year-old.

NEW YORK

Published September 23, 2015 | 3-Sentence Reviews

“JACKIE SACCOCCIO: DEGREE OF TILT”

By Jerry Saltz

ELEVEN RIVINGTON, THROUGH OCT. 18
VAN DOREN WAXTER, THROUGH OCT. 23



Jackie Saccoccio at 11 Rivington. Photo: Charles Benton/11 Rivington

Jackie Saccoccio goes semi-Barbarian — well within current abstraction but wilder — tipping over the scaffolding from most boring formalism and process painting, letting painterly genes and lotus rhizomes rise from her alchemical canvases that teem with color, smudges, drips, stains, multi-tailed lines that move in unison like mold spores that then change direction as if under the influence of unseen forces. You sense she must be using brushes somewhere on these acrid and candy-colored paintings but mostly you feel the presence of the artist pouring different viscosities of liquid, picking up, turning the canvas, changing surface topographies, making Pollock's dance more elaborate, multilayered, with sheets of planktonlike paint mingling with drips. What makes many of these paintings feel whole is that while there are thousands of visual incidents and effervescent shimmerings — that could collapse in microbial miasmas of pretty painterly nothingness — somehow an image emerges, often the shape of a huge protuberance that allows us to grapple with the feeling that something this mysteriously simple is simultaneously revealing systems as secret as color, structure, and Kabbalah.

The New York Times

Published June 3, 2015 | Art in Review

REVIEW: 'PRETTY RAW' RECOUNTS HELEN FRANKENTHALER'S INFLUENCE ON THE ART WORLD
Rose Art Museum, Brandeis University

By Roberta Smith



"Pretty Raw" at the Rose Art Museum. Charles Mayer/Rose Art Museum, Brandeis University

WALTHAM, Mass. — A groundbreaking show at the Rose Art Museum at Brandeis University here clears a more prominent place for Helen Frankenthaler in the history of postwar New York painting. "Pretty Raw: After and Around Helen Frankenthaler" re-examines her 1952 invention of stain-painting and traces some of its repercussions up to the present.

The technique was inspired by Jackson Pollock, who dripped thick enamel on raw canvas, where it sat, discrete and textured, almost in relief. In contrast, Frankenthaler used water-thin paint, often brilliantly hued, that she poured and brushed onto canvas, where it sank and spread, becoming one with the fabric. Her technique was immediately adapted by Morris Louis and Kenneth Noland — who used it more systematically. It became the linchpin of the off-denigrated movement called Color Field painting. Frankenthaler, who died in 2011 at 83, was the only woman among its leading adherents, and her work was often slighted as soft or light.

The New York Times

Organized by the art historian Katy Siegel, the show places Frankenthaler's unleashing of color in context and then presents the related efforts of 45 artists — about half of them women — from several generations working in mediums from painting to performance to ceramics. It approaches postwar art from a new, implicitly revisionist perspective that expands it beyond the usual male suspects.

Was Frankenthaler's invention as important as Pollock's? (The critic and Minimalist sculptor Donald Judd found the idea ridiculous.) She was certainly the more innovative colorist. By the show's end, it is apparent that in addition to sustaining her own long career, her technique left other artists plenty of options to pursue — maybe more than Pollock's did — and its potential feels far from exhausted.

Ms. Siegel organized "High Times, Hard Times: New York Painting, 1967-1975" at the National Academy Museum in New York in 2007, a much-needed attempt to write painting back into the history of 1970s Post-Minimalism. But "Pretty Raw" operates on a higher level, both curatorially and historically.

In a way that eludes most exhibitions that include contemporary art, "Pretty Raw" is gorgeous, full of fresh insights and diverse yet coherent, connected throughout by a formal rather than a literary theme: color used freely and inventively often at full strength — in liquid, process-oriented ways. Another through line is feminist thought and its aesthetic ramifications, especially in painting, with "the feminine" as both a stereotype to be shattered and an artistic potential to be explored. Above all there is the implication that it remains in many ways implicitly political for a woman to paint.

Ms. Siegel's astute installation is replete with carefully made connections and contrasts that build as you go along. For example, one series of links is formed by Andy Warhol's, Christopher Wool's and Kara Walker's very different uses of the unpredictable flows of Rorschach blots. Excellent use is made of ephemera from the 1950s, reflecting Frankenthaler's rise and the networks of friendships among the artists who exhibited with her at Tibor de Nagy Gallery. Several of them are represented here, most notably her close friend Grace Hartigan and Jane Freilicher, the landscape painter whose uncharacteristic "The Sky," from around 1960, flirts with Color Field.

A few established Color Fielders are on hand, but Ms. Siegel also expands the roster with works by Sam Gilliam, Ralph Humphrey and Frank Bowling. Ms. Siegel regularly comes up with resonating surprises. In "Curtains," a 1972 painting by Miriam Schapiro, girly washes of light pink and blue are collaged with bits of lacy curtain trim that evoke homemaking and women's work. The piece is an early example of Pattern and Decoration, built on a feminist-feminine read of Frankenthaler's innovations.

The show follows the expansion of independent, mostly liquid color into three dimensions in the early 1970s starting with a pigmented foam pour piece by Lynda Benglis and a skirt-like wall-hanging titled "Girdle" by Harmony Hammond.

The New York Times

There is also a video documenting Judy Chicago's pyrotechnic "Atmosphere" performances, ephemeral Land-art works created with the clouds of color emitted by rescue flares, among which nude women moved — liberated color was equated with the liberated female body. Photographs taken at Womanhouse, a feminist art exhibition space that Ms. Chicago and Ms. Schapiro helped establish in 1973, show a room painted as if it were a canvas by Robin Mitchell.

Painting, performance and domesticity are conflated in Janine Antoni's "Loving Care," a 1993 video in which she paints, or mops, a floor with her own hair, dipped in dye. And Polly Apfelbaum does something similar in 1997, arranging little ovals of dyed velvet on the floor, temporarily evokes a luxurious rug and an abstraction that seems made of separate drops of color.

In a section slyly titled "The Boy's Room," the show acknowledges some men who have emphasized stained color, among them Mike Kelley, Carroll Dunham and Sterling Ruby. But Ms. Siegel culminates her effort with paintings by Dona Nelson, Jackie Saccoccio, Carrie Moyer, Mary Weatherford and Laura Owens, women for whom Frankenthaler's stained, often radiant color has clearly been a touchstone.

"Pretty Raw" has occasioned an excellent book, "The Heroine Paint, After Frankenthaler," overseen by Ms. Siegel and just published by Gagosian Gallery. The title — taken from a 1960 poem by her close friend Barbara Guest — sharpens the idea that Frankenthaler altered painting's gender balance irrevocably, and to an extent that we are only beginning to appreciate.

ARTNEWS

Published May 15, 2015 | News

JACKIE SACCOCCIO WINS 2015 ARTADIA NADA AWARD

By Hannah Ghorashi



Saccoccio's *Portrait (Nameless)*, 2015. Courtesy Eleven Rivington

Together, Arcadia and New Art Dealers Alliance (NADA) have announced Jackie Saccoccio as the winner of the Artadia NADA award, a \$4,000 cash prize in conjunction with the NADA New York art fair. Artadia, a national visual arts non-profit, seeks to introduce local artists to the international art world, and has conferred over \$3 million to over 300 artists since the organization's founding in 1999. With this award, Saccoccio has also secured lifetime Artadia Award program benefits, such as access to their New York residency program, participation in awardee exhibitions, and participation in Artadia projects at art fairs across the United States.

ARTNEWS

Saccoccio, whose work is represented in Eleven Rivington's booth at NADA New York, was chosen by a curators Tom Eccles (executive director at Bard's Center for Curatorial Studies) and Kelly Taxter (assistant curator at the Jewish Museum). The pair agreed that, "[even] coming from different directions, we were both struck by Jackie Saccoccio's substantial, complex, and accomplished painting."

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Published August 14, 2015 | Q&A

PAINTER JACKIE SACCOCCIO ON HER ENDLESSLY REGENERATION ABSTRACT PORTRAITS

By Dylan Kerr



The painter Jackie Saccoccio in her West Cornwall, CT studio, with works in progress. Image courtesy of the artist.

For Jackie Saccoccio, the winner of this year's Artadia NADA Award, painting is not a quiet moment of reflection in front of an easel. Her works unfold through a combination of improvisational pours and gestures across multiple canvases; typically, she lifts one canvas to leave its drippings on another, sharing paint between her compositions.

Her titles tell us that these are “portraits” or “profiles,” although there seems to be no hint of a human figure. But look closer, and the drips and dabs coalesce into a swirling, central presence that draws you in, giving you just an inkling of a real-world referent.

Saccocio, a longtime New York resident, now lives and works in West Cornwall, Connecticut—a small, heavily forested community in the foothills of the Berkshires—with her husband, the sculptor Carl D'Alvia. They share a studio housed in a former general store/local tavern, now modified with higher ceilings to allow Saccoccio the room to maneuver her massive canvases. Artspace's Dylan Kerr paid a visit as the artist was putting the finishing

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touches on works for her upcoming double show at Eleven Rivington and Van Doren Waxter, to discuss the architectural, mythological, and rebellious origins of her unique process.

You refer to your works from the past several years as “portraits” or “profiles.” How did you develop this unusual approach to abstraction?

I went to art school in the '80s. I thought I was going to be an architect, but I realized that it wasn't buildings that I wanted to make but rather some kind of connection with space—delving into this vertiginous space, and trying to make something out of that. It was always an illusionistic space, though, not a real space.

My work has been abstract since the early '90s, but it wasn't until a certain point around 2008 that I started playing with this idea of portraiture—the idea that the object, the presence, the mass I was seeing in a lot of portrait painting was this centrifugal force as well as a presence that was coming out. I really wanted that in my paintings. It was about bringing that duality into the painting, from a landscape base.

At the time I was doing these abstracted grids, which were getting larger and larger. As they got bigger, I got more committed to the brushstrokes. The brushstrokes themselves became a kind of object, so I became interested in the paint itself. I started to research painting techniques, and to wonder why we still use oil paints. The more I researched oils, the more things I found to do with them. I started to use more traditional materials, but in a contemporary way. For example, I started to use mica, which is something Renaissance artists used to mix into their gesso to bring translucency to the surface, but I used it with different varnishes. Then I started to use varnishes not to enhance the paintings but to cut up the surfaces, so some of the surfaces are matte and some are shiny—they don't really correspond to any object or colors. That led to this idea of reinterpreting portraiture, which seemed like a similar conceit.

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Profile (Tender), 2015. Courtesy of the artist.

These “reinterpretations” are conspicuously devoid of the human form. How do your paintings function as portraiture?

I did a show in Italy called “Portrait Gallery” where I worked through this idea of how one can make a grid read as a portrait. I usually install these as high up as I can—I like even the large ones to be at least 18 inches high. They have more of a hovering nature to them. I think these are all different ways to manipulate the viewer into having a sensational, physical reaction. I don’t really see portraits as individual things, because the portraits that I’ve always been very attracted to are like the busts in the Capitoline Museum in Rome, or those in portrait galleries like the ones in the Prado, which is where I first got interested in this notion of portrait galleries.

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I take a lot of notes when I'm looking at paintings, so I try to dictate a certain limit to what I'm doing in a particular painting based on a series of notes. It may be certain palettes like Mondrian or Yuskavage paintings, or something else like a film. In the case of "Portrait Gallery," I was thinking about Mannerist paintings.

What kinds of things are you portraying in the paintings for your upcoming shows at Eleven Rivington and Van Doren Waxter?

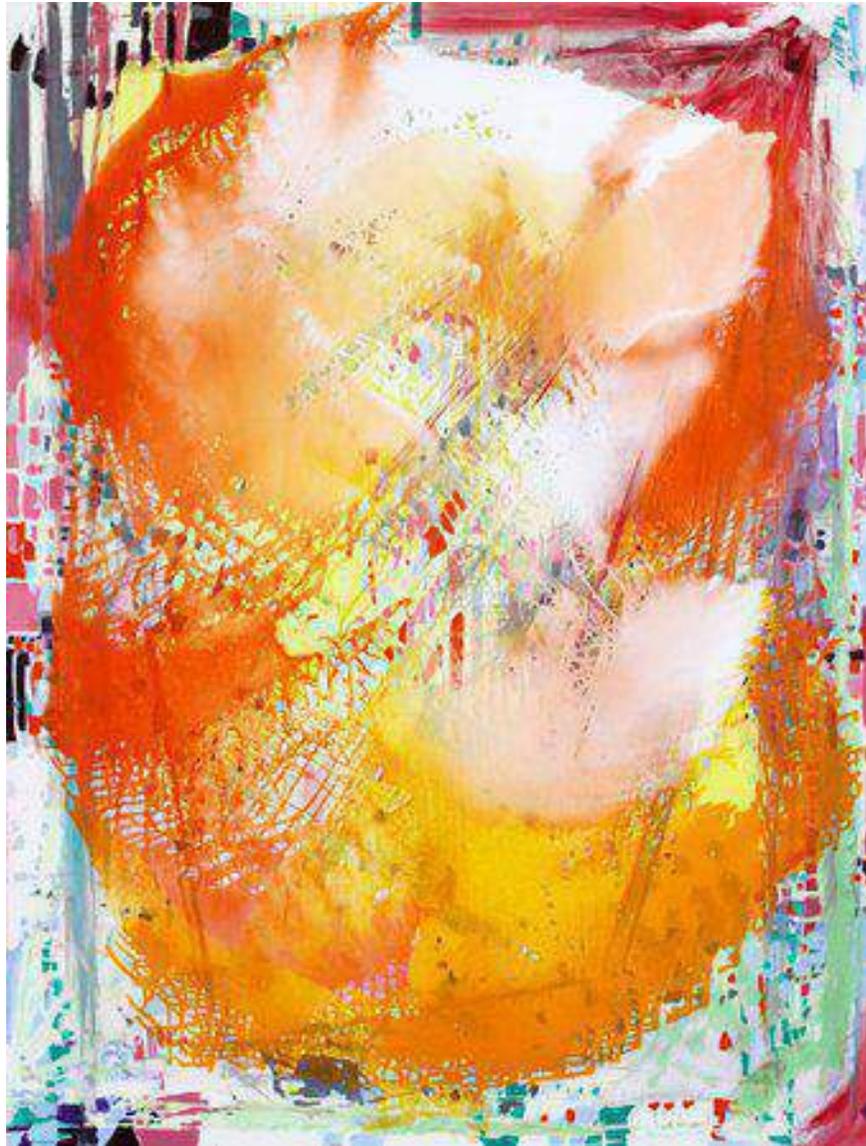
Two of the paintings are based on Wong Kar-wei's film *Chungking Express*, which is about these parallel love stories—two cops get dumped and intersect in this section of Hong Kong called Chungking Mansion, which is famous for the unsavory stuff that goes down there. There's a little food shop that both cops go to, but they only cross paths slightly in these two vignettes. These paintings are portraits of the characters in that film.

Others are based on the palettes of specific paintings. For instance, this one is called *Profile (PM Sweep)*. It's after a Mondrian painting. This one is called *Profile (Yellow Yuskavage)*. It's based on a Lisa Yuskavage painting I saw at a collector's house about 15 years ago. I was so annoyed by it, I couldn't get it out of my head.

The primary inspiration for these two upcoming shows is an idea that Cy Twombly addressed really beautifully in one of his last shows in 2006, at Gagosian uptown. He showed the post-painting action within the paintings, and I really wanted this show to focus on the process of painting—to show the whole thing from start to finish. I use the paintings as tools for one another—I let the paint drip from one side to another and let that pool up on another canvas. I wanted this action to be part of the show.

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| *Profile (Yellow Yuskavage)*, 2015. Courtesy of the artist and Eleven Rivington. |

**How much do these inspirations or points of reference guide your painting process, once the work is underway?
You're clearly not holding too tightly to specific images.**

Definitely. There's a lot of improvisation once I get going. I'm carrying one painting around to make the other paintings, so there's a certain lack of control.

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In 2010, I curated a show at the RISD Museum called "Collision," where I invited people in to work over one another's work. It felt like a big artist's project, where I ceded control but nevertheless had a lot of ancillary control because I invited the artists and organized the schedules. From there, though, I didn't know what they would do. I think that lack of control helps to open up this whole way of working, where it's much more about pooling and letting the alchemical aspects of the paint happen. It's about directing but not really enforcing what happens.

Usually, I think a painting is done when I feel a reconnection to the ideas I originally had. They never look like what I expected them to look like, but they have something about them. The Yuskavage painting my work is based on is a stunning lemony yellow—that's not the palette I used, but I feel like there's something that that painting conveyed to me that I feel like is in this one. It just feels like what it's supposed to be.



Studio view with works in progress, summer 2015. Courtesy of the artist and Eleven Rivington.

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Given the level of chance inherent to your process, it's interesting to hear you say that your paintings don't turn out exactly as you expect. What kinds of expectations do you have going into a painting?

The paintings are made through an additive process—I don't do a lot of wiping off. I cover up instead, so there are many layers to the final painting. Oftentimes I'll start from my notes on a different painting—maybe it has three kinds of grey in certain proportions, for instance, but the end result may not have grey in it all. I guess it's pretty arbitrary, what my idea is versus the final product. But I'm there mixing paint for a painting, so I'm making decisions about what it's going to be.

Making these paintings is an intensely physical process—you're lifting these massive canvasses and slamming them down on one another to make the marks we see. How do you see your paintings in relation to your own body?

They're enormous paintings, and there's something that happens on this scale for me—a certain clarity, this mind-body thing that happens when faced with something at this scale. I try to do small paintings, and it's very difficult for me to deal with just the hand-wrist-mind thing. I don't have the same understanding, and I'm certainly not able to convey that feeling of mass that I'm trying to.

How did you come up with the idea of using canvases as tools for painting more canvases?

Actually, it has to do with the Ovid myth of Narcissus and Echo. In the story, Echo can only ever express what's expressed to her. In a similar way, my process is to let the palette of one painting drip onto another canvas, to become a kind of reflection of that painting. At the same time, the paintings don't need one another to make sense even though I use the same tools and residue for multiple paintings. They're certainly not diptychs.

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Studio view with works in progress. Courtesy of the artist.

At first glance, the obvious point of reference for your work is Abstract Expressionism. Do you see yourself as continuing this tradition of American abstraction?

I'm definitely connected to it, but I feel like Pollock was definitely connected to the Hudson River School. I'm certainly part of an American tradition of painting, but it's not the only thing that's happening. I love de Kooning, but I love Titian too.

The drip itself is one of the most salient aspects of these recent works, coming out in everything from simple lines to wavy grids. How do you think about the paint drip as a motif in your paintings?

It seems like a really reactionary, smarmy thing to do. Drips in abstract painting? It's the thing you shouldn't do. I don't like when people lump me in with Abstract Expressionism to the exclusion of other influences—it's

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certainly a huge influence, but it seems like drips really became a thing with them. It's become a trigger point: "Oh, there's a drip there, it must be Abstract Expressionism." My drips are almost a mockery of that. I guess this rebellious impulse comes from the idea of my initial approach to making artwork, my love of architecture and early foray into studying it. There's this idea that paintings are things that get in the way of the architecture. There's almost a hostility to paintings. It's a challenge to make a painting that's on par with the architecture it's in, so that has a lot to do with the scale I work at as well. It's a pushback against the architecture.

Jackie Saccoccio Could See Her Colorful Creations Flitting Down the Runway



Photo: Charles Benton

Jackie Saccoccio's paintings, flush with layers of glistening color, carry a distinct presence in time and space. With her use of color as a starting place, we spoke about her process, influences, and the potential for a fashion collaboration down the line.

Your compositions are all at once ethereal and vibrant. Can you give a little insight into your process?

I work with many different layers—a lot of times there are 50 layers in each painting. Different combinations of varnishes and turpentine create chemical reactions that produce these effects. I use mica [the shimmery mineral that makes granite sparkle] in the paintings, which gives them that hazy, glimmering quality.

Where does your inspiration for color originate?

A lot of the recent paintings are based on other portrait paintings. In the last show at Eleven Rivington, they ranged from Mannerist portraits to Chuck Close paintings. I'll look at these paintings and take notes on the color and then try to reinvent the presence that they communicate to me. I try to make that my own language

ELLE



Photo: Charles Benton

Your obliteration of the grid conveys a certain attitude toward space and time. Can you speak to that?

In a static object, like a painting, I am trying to communicate this idea of impermanence. I use varnishes, mica, and other mediums that will look completely different when you walk to the right of the paintings, as opposed to standing in front of a painting. In a way, it's an effect to make a static object seem like it's moving.

What is your attitude toward blending the worlds of art and fashion? Would you ever consider collaborating with a designer?

I haven't given it much thought, but I think that could be really cool. Fashion and art, to me, are always bouncing off one another. A lot of the patterns that you see seem like they've been taken from looking at paintings. Also the shapes, like the capes Fendi is doing, seem like minimalist sculptures. I think that between film, fashion, art, and architecture, there is always a back and forth.

Are there any designers that come to mind that you would love to work with?

There are so many designers out there I don't feel like I am a super fan of just one. I do love Marc Jacobs and Marni.

ELLE



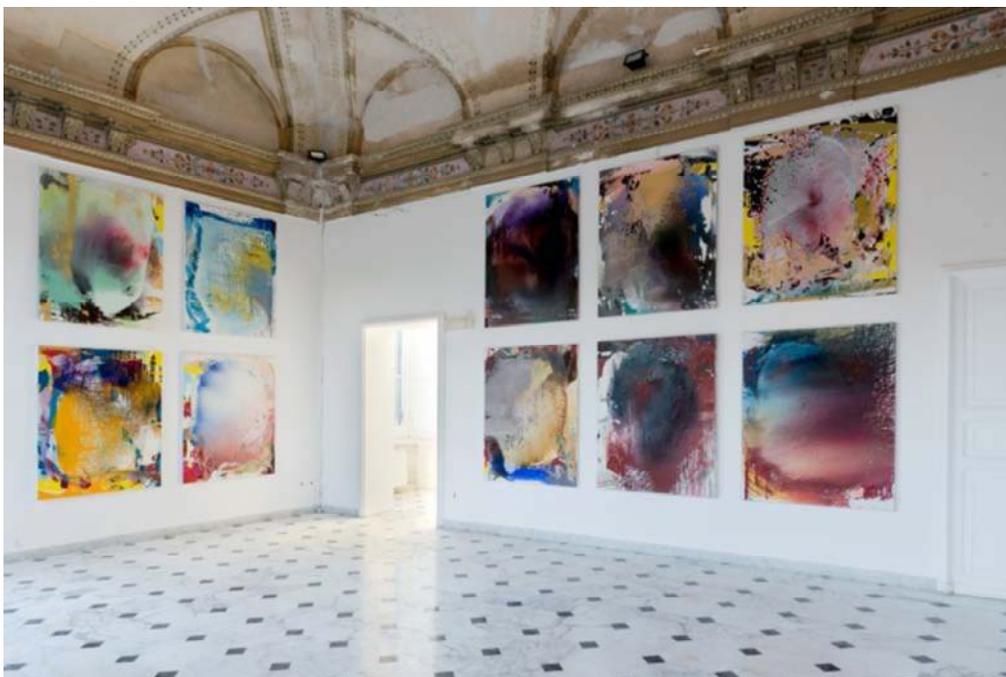
Photo: Charles Benton

How would you describe your personal style?

I dress to be in the background. My personal style is kind of sedate and quiet. It's pretty straightforward—grey and black and some cool shoes.

What are your thoughts on social media, such as Instagram?

Yes, I love it. There are so many people that post art and architecture daily. People have these amazing visions of their worlds, which can be completely different than mine. I love @davidrimanelli; I look forward to his posts every day.



L'intera mostra è ritmata da contrasti sia, come già detto, cromatici, sia materici; si alternano spazi vuoti e spazi pieni e gli spruzzi di vernice sembrano fuoriuscire dalle tele ed espandersi nelle sale vuote. È forte l'impatto che lo spettatore prova dinanzi alle opere, proprio perchè, inserite in un contesto così stilisticamente contrastante, riescono ad impressionare dando vita ad una quadreria astratta che rievoca la pittura americana degli anni '50, dove le immagini prendono forma direttamente dal colore.

Dal 23 gennaio, altre opere di questa serie sono esposte in Italia, a Milano, alla Brand New Gallery, per completare il progetto appena nato dedicato all'Europa. Villa Croce inizia così la stagione espositiva del 2014, proponendo alla città di Genova una grande occasione per confrontarsi con la pittura contemporanea d'oltreoceano, attraverso tele che, come spiega la pittrice, "raccontano un'esperienza" diventando così "traccia delle trasformazioni giornaliere."

Portrait Gallery/Galleria di ritratti. Jackie Saccoccio

16 gennaio – 9 marzo 2014

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*Info: 010 5574012/4047/4826
ufficiostampa@palazzoducade.genova.it
staffmostre@comune.genova.it
www.museidigenova.it*



Art in America

INTERNATIONAL • REVIEW

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CARROLL DUNHAM OPENS WINDOWS FOR NEW TALENT

By Aimee Walleston



For painter (and alum, class of 1967) Carroll Dunham, Phillips Academy Andover's production of all-star artists, among them Frank Stella, Peter Halley and Carl Andre, is not merely written in the stars. Generations of accomplished artists might remember the school's Addison Gallery of American Art, which was the first American museum to show Josef Albers and boasts a permanent collection of important works by American artists ranging from Sargent and Whistler to Pollock. In recent years, the museum and has hosted exhibitions by Kara Walker, Alex Katz and William Wegman—to name a few.

"It's more surprising to me that George Bush went to Andover than Frank Stella," Dunham laughs, in conversation with A.i.A. "You don't expect a school like that to produce someone like him."

In an atypical form of contribution to his alma mater, Dunham has curated an exhibition, "Open Windows," featuring work by of four artists. Here, we speak to him about the nature of the show, God and painting.

AIMEE WALLESTON Your show features paintings from four contemporary artists—Keltie Ferris, Jackie Saccoccio, Billy Sullivan and Alexi Worth—alongside works from the Addison collection. The painters you chose are of fairly different orientations: Keltie is completely abstract; Billy Sullivan is figurative. Also, generationally, there is a wide range between them. How did you make this selection?

CARROLL DUNHAM I had four rooms, and I wanted the exhibition to be very diverse. If I had six rooms, I would have made it even more diverse. As I go along in life, I tend to be interested in a wider range of positions, in terms of what I'm willing to look at and think about. That thinking has affected my own approach to painting. Here, there's no artist who takes a particularly ironic attitude, for example, and there's no artist who is overtly dealing with identity or political issues. This is more about the idea that painting is something individuals just do.

WALLESTON Why did you title the show "Open Windows"?

DUNHAM It's a pretty dumb title, really. I needed to come up with a name. I kept thinking about an open-ended approach, where one didn't come away thinking: "Oh, well, Carroll Dunham is arguing for this approach to contemporary painting in 2012." I like windows as a metaphor, as one of the ways you can think about what paintings are. And I thought about the show as a real view of the activities of each of these artists; there's enough material so that you really could look at what they were doing. It's not quite as large as an exhibition at a New York gallery would be, but almost. "Open Windows": it sounded kind of nice, it didn't annoy me, so I just kind of went with it.

WALLESTON In the cases of Keltie and Alexi, the work seems to be about perspective. And your work also strikes me as exploring a certain perspective, one that serves as the visual logic behind the painting.

DUNHAM When I came to painting, this was not a way in which anyone I was interested in talked about painting. Painting was being discussed almost entirely in terms of its object nature and flatness. So it represented a push against authority for me; it made looking at the painting part of the content of the painting.

With Alexi, his work really comes out of the tradition of representational painting. He is interested in these head-twisting, spatial puzzles. Keltie's paintings are very different in feeling from Jackie Saccoccio's paintings. It's hard to put into words why that's the case. Something to do with the difference between spraying paint, as Keltie does, and pouring paint around. Jackie's paintings feel much more physical and much more on

the surface and Keltie's feel much more spatially located. Obviously Billy Sullivan is painting from photographs: that's a whole other thing. You'd think that would embody a lot of space but in a way his paintings are very flat and on the surface, so there's a paradox. Billy's paintings are the most windowlike in the way that they frame life.

WALLESTON Do you remember when you first encountered each of these artists' work?

DUNHAM Keltie was a student at Yale when I taught there. I thought she was a very interesting person and a very promising artist. And Billy Sullivan is an old friend of mine. I've known him for 30 years and been very aware of his work and following it along. The most interesting thing about Billy is that when I first knew him, he didn't really make paintings. He made big pastels. There was a migration into painting that took place over time. Jackie and I have known each other quite a long time also. She used to be in a studio with someone I was friendly with, and she called me and asked me if I would look at her paintings. I liked what she was doing, so I was always kind of aware of it, and we've gotten friendlier as we've gotten older.

I was initially made aware of Alexi when I was on a jury for something he was applying for. I saw his paintings in a slideshow and I hated them. They weren't my thing at all. But my case was much more rigid back then, and his work was a bit different too. We actually met each other because we are both interested in writing. We met at some event in the art world and got to talking about being an artist and trying to write. I liked him a lot and I asked him if he would interview me for a catalogue that a gallery was doing for an exhibition of mine. I started really looking at his paintings again, which I hadn't seen in a while, and saw them in a completely different way.

WALLESTON You've written an essay establishing a theoretical link between the death of painting and the existence of God, and the in-between of that. Almost every modern philosopher has made an ontological argument or a moral argument for the death of God, but you bring up this idea of why people paint. And also why people continually desire to consider painting a "dead" art form, and then resurrect it-or come to terms with the fact that it will always be a valid art form.

DUNHAM I was just reading this morning about Rick Santorum ranting and raving about how terrible it is that there isn't more religion in public life. As far as I can tell, Americans are having lots of sex, using birth control, not going to church terribly much, and taking a lot of Prozac. I'm not a "person of faith" in any normal sense, but one is certainly aware that secular materialism doesn't leave you feeling all that comforted. Painting sort of does. Even very uncomfortable paintings. There's something about the fact that it embodies a tradition and it has continuity with the past. It sort of asks to be part of a community. It's a very interesting thing to me, painting, the way it functions socially. The fact is: you'd be hard pressed to find too much of it in any of these big festivals around the world, or the "performance biennial" that's just descended upon us. Yet people really like painting when they find an individual case of it that interests them. I think you could argue that painting has driven the philosophical developments in art quite powerfully.