



BLACKSTON

29C Ludlow Street
New York, NY 10002
Tel: 212-695-8201
www.blackstongallery.com

AMY FELDMAN – *Dark Selects* – June 14 through July 27, 2012

Blackston is pleased to present *Dark Selects*, Brooklyn-based artist Amy Feldman's debut exhibition of paintings in New York City. A reception for the artist will be held on Thursday, June 14th from 6 to 8 p.m.

Feldman composes striking images by employing a limited number of pictorial elements on the surface of her paintings. Simple yet acute gestures coupled with basic formal devices dovetail to create images that have a strong visual impact on the viewer. Feldman seeks a visual clarity that is at once profound and undercut by humor.

This exhibition is comprised of four large-sized paintings rendered in light and dark variations of gray. In their grand scale, the forms engulf the viewer: painting flirts with sculpture, entering the viewer's physical space. Feldman's work is also about picture making, as cartooned abstractions materialize on the surface and the integrity of the edge is questioned and repurposed. In her paintings, Feldman's soft and drippy gray lines masquerade as hard edges, creating shapes and signs that melt in and out of legibility. Figure/ground relationships are complicated, as dark selects light and vice versa.

Feldman's application of paint to surface appears quick and direct -- blunt but considered. There is an inherent anxiety in her paintings that complements and contradicts the ease with which her tough yet sensitive forms appear to be created.

Her punctuated, icon-like abstractions are derived from her drawing practice, and the same seemingly casual attitude is translated from drawing to painting. The images in her drawings, practiced and rehearsed many times over, are studied provocations, decisive and spontaneous -- fortuitous indicators for her paintings. Feldman reaches a desired balance in her work. Awkward yet poised, her paintings evoke a toxic-classicism, stunning with their purity and imperfection.

Stephen Westfall writes in his essay "Tough Love", completed for Feldman's catalogue produced for this exhibition:

There's a visual hit to our first encounter with an Amy Feldman painting, or better, a group of them. They telegraph their overall image structures across space like bold signage. Greenberg would have approved. Or, who knows? He might have found their tracteries of the grotesque a bit icky: ok for Pollock, Louis, and Frankenthaler, maybe, but Feldman may just be a bit too cartoonal. For Greenberg, that meant Pop, "easy stuff" in his mind. But Feldman's stretched and pulled geometries hint at a darkness that her stark and high contrast figure/ground relationships don't dispel...her paintings know a lot, they have a lot of languages in them, and they let us know what they know with startling economy of means and a necessary theatrical grandeur.

Feldman, b. 1981, lives and works in New York City. Recent exhibitions include *HOT PAINT*, Weekend Gallery, Los Angeles, CA; *Ode Owe Owe: Amy Feldman and Ilse Murdock*, The Good Children Gallery, New Orleans, LA; *Considering the Provisional*, JFORD Gallery, Philadelphia, PA; *MsBehavior*, The ArtBridge Drawing Room, New York, NY; *Paper A-Z*, Sue Scott Gallery, New York, NY; *The Collective Show*, Participant, Inc., New York, NY. Upcoming exhibitions will include Noyes Museum of Art, Stockton, NJ; The Fosdick-Nelson Gallery at Alfred University, Alfred, NY; LVL3 Gallery, Chicago, IL; and AnnaElle Gallery, Stockholm, Sweden. Feldman received a BFA from the Rhode Island School of Design and an MFA from Rutgers University. She has been a visiting artist and critic at Lehman College and Wave Hill, and was an artist-in-residence and Visiting Faculty at Virginia Commonwealth University. Feldman was selected as the Robert Motherwell Fellow at The MacDowell Colony for 2011-2012. She was awarded a New Jersey State Council on the Arts Grant and has also received fellowships from VCUArts and the Fountainhead Foundation, The Henry Street Settlement at the Abrons Art Center, Yaddo, the Marie Walsh Sharpe Foundation and the Skowhegan School of Painting and Sculpture. Her work has been featured in the *Brooklyn Rail*, *Hyperallergic*, *NY Arts Magazine*, *Vice Magazine*, *The Art Economist*, *Saatchi Online Magazine*, and the *Huffington Post*.

The New York Times

ART IN REVIEW

Amy Feldman: ‘Dark Selects’

By ROBERTA SMITH

Published: July 12, 2012

Blackston

29C Ludlow Street, near Hester Street, Lower East Side

Through July 27

A kind of back-to-basics abstraction characterized by simple forms, not much color and an emphasis on process is attracting a lot of younger painters right now. The renewed faith in form is refreshing, and the starting-over feeling is understandable at a moment when so much about art seems up for grabs. But such reductionism can also feel both undernourished and uninformed. Amy Feldman’s small New York debut at [Blackston](#) is an exception; its four largish paintings, for all their ostensible simplicity, are satisfying as well as knowing, intent on not simply repeating the past. Painted with somewhat ham-handed flair, they contrast big, rambunctious, slipshod shapes in black or gray acrylic with negative areas of bare canvas. Their motifs are loosely geometric, vaguely symmetrical and spontaneous in appearance, thanks to drips, irregular edges and varying thicknesses of paint.

In “All or Nothing” two pairs of broad verticals bend outward to accommodate a wedge or delta shape that intrudes, point down, between them from the painting’s upper edge. In “Pressure Points” various wedges and triangles slope in from the edges, framing an elongated, four-sided shape that suggests a flying carpet seen in perspective for a complicated spatial effect.

“In & Out” lives up to its name with four sort of concentric rectangles that center — but not exactly — on a solid, doorlike shape; the entire configuration wobbles, receding and advancing, while also expanding and contracting, bellowslike.

Barely contained in a small back space, “Owed” presents a large doughnut shape whose bumpy outline can bring to mind Little Orphan Annie’s hair, as the painter and critic Stephen Westfall points out in his perceptive essay in the show’s catalog. This publication reproduces many more works than the gallery can hold, many of which also look very promising.

The New York Times

Museum and Gallery Listings for July 20-26

Published: July 19, 2012

Amy Feldman: 'Dark Selects' (through next Friday) In her New York gallery debut, this promising young abstract painter goes back to basics with four largish black or gray canvases that sidestep Postminimalist nostalgia via freehand geometries, confident scale and paint-handling and above all a wry comedic sense. Blackston, 29C Ludlow Street, near Hester Street, Lower East Side, (212) 695-8201, blackstongallery.com. (Smith)

AMY FELDMAN

10/18/12

BLACKSTON

by amanda parmer

NEW YORK



For her first solo exhibition in New York, Brooklyn-based painter Amy Feldman installed four large canvases (all 2012) snugly within the small gallery's space. These paintings—as big as 8 feet high or wide—present a simple visual grammar that offers a counterpoint to the effusive visual cacophonies of Feldman's earlier work. In the 2012 paintings, one encounters single geometric shapes repeated in light to dark gray monotoes on a white ground. Despite being completely abstract, they are charged with a healthy dose of anthropomorphic humor.

Asserting individuality and character to rehash minimalist and conceptual vocabularies, Feldman critically situates her work in contemporary practice. In *All or Nothing*, a repeated chevron shape riffs playfully on Frank Stella's *Delta* (1958) and "Notched V" series (mid-1960s). She takes up the kind of self-conscious humor Mary Heilmann has deployed throughout her career by similarly retaining painterly drips and mishaps in the finished work. The show's catalogue traces Feldman's practice from 2007 onward and offers a means to contextualize the exhibition vis-à-vis her earlier work. A selection of the artist's small collaged drawings, sparsely populated by sketched, cartoonish images of jewels, magazine cutouts and a USDA food pyramid amid an array of gestural marks, hint at the roots of the large paintings' abstract forms. One suspects a critique of consumerist Western culture, of the growing abyss between dearth and excess.

The lone, bloated, bulbous donut shape that occupies the preponderance of canvas in *Owed* is painted in large looping gestures, with haphazard drips of paint splattered on what remains of the clean, gessoed surface. The lower half of the form, which seems to encroach on the viewer's space, is slightly thicker than the top, so that the upper portion of the canvas effectively recedes. One thinks all at once of a slobbering animal, an overly enthusiastic speaker's spittle and the sloppy habits of a careless, gluttonous eater.

As the artist has explained, each canvas consists of multiple layers of shapes and marks that coalesce into the final, pared down forms. This underpainting, only occasionally visible, tugs on the viewer's imagination, suggesting unknowable iterations of the image below. It is as if an invisible level of extravagance has undergirded the work's seeming simplicity. Add to this Feldman's loose play of personal, cultural and historical references, and one sees the artist achieving a compelling synthesis of meaning through humble, unpretentious means.

Photo: Amy Feldman: *All or Nothing*, 2012, acrylic on canvas, 96 by 80 inches; at Blackston.

The Lookout: A Weekly Guide to Shows You Won't Want to Miss

by *aia* staff 07/26/12

With an ever-growing number of galleries scattered around New York, it's easy to feel overwhelmed. Where to begin? Here at *A.i.A.*, we are always on the hunt for thought-provoking, clever and memorable shows that stand out in a crowded field. Below is a selection of current shows our team of editors can't stop talking about.

This week we check out a rare presentation of Stan VanDerBeek's haunting and humorous collages at American Contemporary, Yayoi Kusama's dot-filled paintings and installations in her retrospective at the Whitney, and a lively painting and sculpture group show benefiting Bard College at Luhring Augustine.



[VIEW SLIDESHOW](#) Amy Feldman: *In & Out*, 2012, acrylic on canvas, 75 by 80 inches. Courtesy Blackston.; Yayoi Kusama in her *Yellow Tree* furniture room at the Aichi triennale, Nagoya, Japan, 2010 (detail). Courtesy Ota Fine Arts, Tokyo; Victoria Miro Gallery, London; and Gagolian Gallery New York.;

Amy Feldman at Blackston, through July 27

This weekend is your last chance to see Amy Feldman's four large gray-and-white paintings, currently crowding into Blackston's small LES space. The Brooklyn-based artist's playfully messy acrylics call to mind fellow abstractionists Frank Stella (chevron shapes) and Mary Heilmann (visible paint drips).

"The Lookout" is compiled by *A.i.A.* associate editor Leigh Anne Miller.

Amy Feldman, "Dark Selects"

Until Fri Jul 27

Blackston
29C Ludlow St, New York City, 10002

Critics'
pick

Exhibitions

Painting



Amy Feldman, "Whole" Courtesy of Blackston Gallery

Wed Jun 6 2012

Feldman's paintings have gotten progressively more reductive over the past several years, though they retain her assured if offhanded approach to paint-handling, and to deriving abstract form from still-life motifs involving food and personal items.

SAATCHI ONLINE

Discover art. Get discovered.

Doug McClellent On The Shows Not To Miss In New York

By Doug McClellent · July 31, 2012 · Art News, New York, NYC · Tagged: Featured



Amy Feldman, "Dark Selects" at Blackston Gallery
www.blackstongallery.com

Makes paintings that emit sculptural vibes. Then, with their perfectly placed drips and small spatters, teeter back to the painterly. I'm smitten with the artist's fondness for blue/gray blacks, and the audacity of her finished works. They utilize the language of minimalism to call bullshit on that movement's self-importance. Feldman's titles—*In & Out*, *All or Nothing*, *Owed*, *The Fact of A Door Frame* (all works 2012)—give added import to these deceptively simple acrylic on canvas masterworks. Best viewed in a group such as this.

ARTCAT

Amy Feldman – Dark Selects

PICK

Blackston

29C Ludlow Street, between Hester and Canal, 212-695-8201

East Village / Lower East Side

June 14 - July 27, 2012

Opening: Thursday, June 14, 6 - 8 PM

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Owed, 2012, Acrylic on canvas 80 x 80 inches