

39 White Street, Tribeca, NYC

Exhibition Dates: November 2 – December 17, 2022

1969 Gallery presents *Blind Field*, including works by Matt Bollinger, David Byrd, Gareth Cadwallader, Ginny Casey, Aubrey Levinthal, Enrico Riley and Brandi Twilley.

In *Camera Lucida*, Roland Barthes mentions something called the blind field. This term refers to the suspension I experience when someone in a film walks off frame and I think they still move in a room or wherever, specifically the continuation of the fictional space projected before me, as opposed to a sound stage somewhere. The idea has lingered in my head for more than 15 years since I first read it and has morphed a bit to make it applicable to painting. The blind field creates a double inside for a painting.

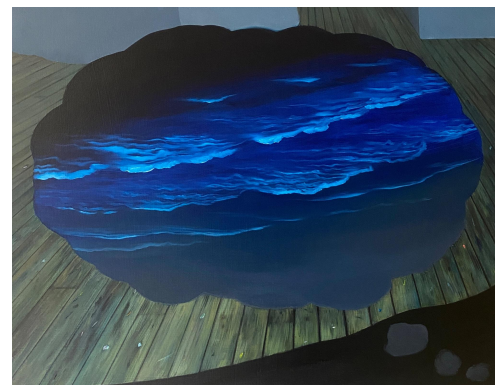
There is the painterly or pictorial space, but then a side door through which the imagination can wander. The painting is a fixed aperture adjacent to the blind field, just as the viewer is adjacent to the painting. But the blind field only appears to be just beyond the space described by the painting, when in fact, it is in the viewer's mind.

In Brandi Twilley's paintings, images of Lake Thunderbird in Oklahoma (the artist's home state) and Brighton Beach fill cartoon thought bubbles. These image-ideas float over an empty studio space—the Brooklyn studio where Twilley formerly squatted and worked. It is as though a dream of a large body of water replaced the misery of confinement. At the same time, the image of escape blocks the view of the present moment. In *Lake Thunderbird's Red Water*, a cadmium glow seeps up from beneath the ideal blue water. It is like an algae bloom, while at the same time, the blue light spills across the concrete floor in an excitement of painterly moves. Twilley seems to suggest that art allows for the space for opposites not just to coexist but to cross-contaminate.

In Enrico Riley's paintings, gestural marks create a harmony between his movements in the process of making and those of the Black dancers he depicts. Riley essentializes the figures to marks, the minimum information for identification. At the same time, he complicates his surfaces through his use of color. Layering black over blue before adding subtle shadows, he pushes his color fields back into deeper space. Near and far at once, his paint and dancers move. Stepping and swaying, his figures and his brushwork suggest a celebratory energy while his titles, *Protective Gesture*, *Force Field*, and *Together; Impervious* point to a danger that these social moves—dancing, being together—protect against. These dancers and Riley's brush strokes give the sense that creative acts help create security through community. The Black men and women in these paintings dance together but also with you when you look at them.

Aubrey Levinthal's painting, *Black Dress*, creates tension from compression. First the figure, presumably a self-portrait, looks out of the image from behind the black dress, starkly delineated as a shape, which connects with the like-colored fan that it overlaps. The lavender mirror frame, offset from the edge of the painting, creates a picture within a picture while the body meant to wear the dress vanishes aside from face, hands, and feet. The dress fluctuates between a flat shape and a deep space, by turns erasing the body and opening up the core to great depth. Levinthal's black dress creates a disruption in the everyday, a blind field that contains space for a self beyond what clothing can convey.

Like Levinthal, Gareth Cadwallader's works depict commonplace events while suggesting something out of the ordinary. His paintings, *View from Sailor Girl III* and *View from Sailor Girl IV*, are pendants to a work depicting the eponymous sailor girl. Here they become moments of contemplation. Their diminutive size gives them a hyper-focused quality. I peer into the spaces, each an inversion of the other. In one, the lemon is a luminous yellow shape on the cool table cloth, while in the other, the lemon appears shadowed with the lemon yellow (and lemon-sized) moon hovering, mirrored overhead. Cadwallader's work suggests that simple observation is a visionary act. Colors, shapes, and curvilinear forms ripple to the surface of a deceptively everyday scene. The blind field sits beneath the illusion, creating an analogous ripple in my mind.

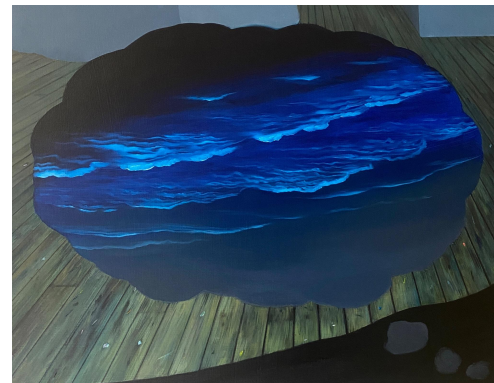


Brandi Twilley, *Brighton Beach*, 2022, oil on canvas, 18.5h x 24w in

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In *Dwight and Dwayne*, I have painted two figures: a young, white man and a preschooler in a Cars top and Pull-ups. They sit on the ground in a yard surrounded by a fence. Both hold dandelions, gestures that mirror one another. I have been preoccupied with families and the relationships between fathers and sons, big brothers and much younger siblings. The dynamics of masculine care and neglect (problem fathers and protective siblings) has driven many of my recent paintings. I imagine Dwight and Dwayne are brothers, killing time in the backyard although it is unclear whether they are avoiding something or waiting for something to happen.



**Brandi Twilley**, *Brighton Beach*, 2022, oil on canvas, 18.5h x 24w in

Ginny Casey's *Through the Page* shows two snake-like creatures boring through a book that has lodged around their necks, leaving them face to face. The wooden floor (there is no furniture) extends to the mottled blue wall, surreally far, in which there is a doorway cut irregularly through the wall. This is a mental space where Casey's orthographic understanding of her world allows her to play out a scene of the dramatic and destructive tension between two very similar beings. This could be a disagreement between friends or sisters. Intricately and intimately, Casey applies paint with feathered strokes across the surface of the painting. As a result, time seems to slow to a subtle flicker as with an old film played back at half speed.

David Byrd (1926 - 2013) spent much of his working life as an orderly at a VA hospital in Montrose, NY. During that time and after his retirement in 1988, he painted images, primarily from memory, of the patients in the psychiatric ward at the hospital. In *Man Showering*, a figure ostensibly covers his body with soap in the communal baths in Montrose, but the suds and Byrd's strokes of thin oil merge. As with Riley's paintings, there is empathy between the artist's gesture and the act depicted. The man's arm bends unnaturally as he soaps his underarm. His naked, pale flesh melds with lumps of soapsuds, staying close to the wall behind. Byrd painted on a gray priming and this gives his oils an overcast lighting. At the bottom of the painting, the man's feet extend down onto this primed but otherwise unpainted ground. In *Outer World*, Byrd covers the surface with countless small marks and flecks of cross hatching in contrasting but muted color. He leaves just two moments of more solid shape: the white window that the patient looks out of and the V of light where the outside light enters, split by the man's statue-like face.

The paintings in this show all catalyze something in my head, pick up the props and actors from my experience and relate them to what I am seeing: the time I danced in a parade with my daughter or found worm holes in an old, used book. Perhaps all art does this in its way, but the blind field makes a special collaborative space and takes the flat plane and bends, bows, or extends it. Memory and narrative work with paint and imagery to grow a world in my mind. These paintings are particularly generous, giving more than I see, evoking my experiences, but then transforming them into their own language so I can see through someone else's eyes.

—Matt Bollinger

For further information or to request images, members of the media may contact  
Amanda Barker | amanda@1969gallery.com | +1 (212) 777-2172



**Matt Bollinger**

*Dwight and Dwayne, 2022*

flashe and acrylic on canvas

38h x 48w inches



**Matt Bollinger**  
*Flag Decal*, 2022  
flashe and acrylic on canvas  
24h x 20w inches



**Matt Bollinger**

*Dark Side of the Moon, 2022*

graphite on paper

12h x 9w inches



**David Byrd**  
*Man Showering*, 1989  
oil on canvas  
42h x 33w inches



**David Byrd**  
*Outer World*, n.d.  
oil on canvas  
20h x 26w inches



**David Byrd**  
*Sketchbook 4, p.57L, n.d.*  
pencil on paper  
11h x 14w inches





**Gareth Cadwallader**  
*View From The Sailor Girl III, 2017*  
oil on canvas  
10h x 7w inches



**Gareth Cadwallader**

*View From The Sailor Girl IV*, 2017-2018

oil on canvas

10h x 7w inches

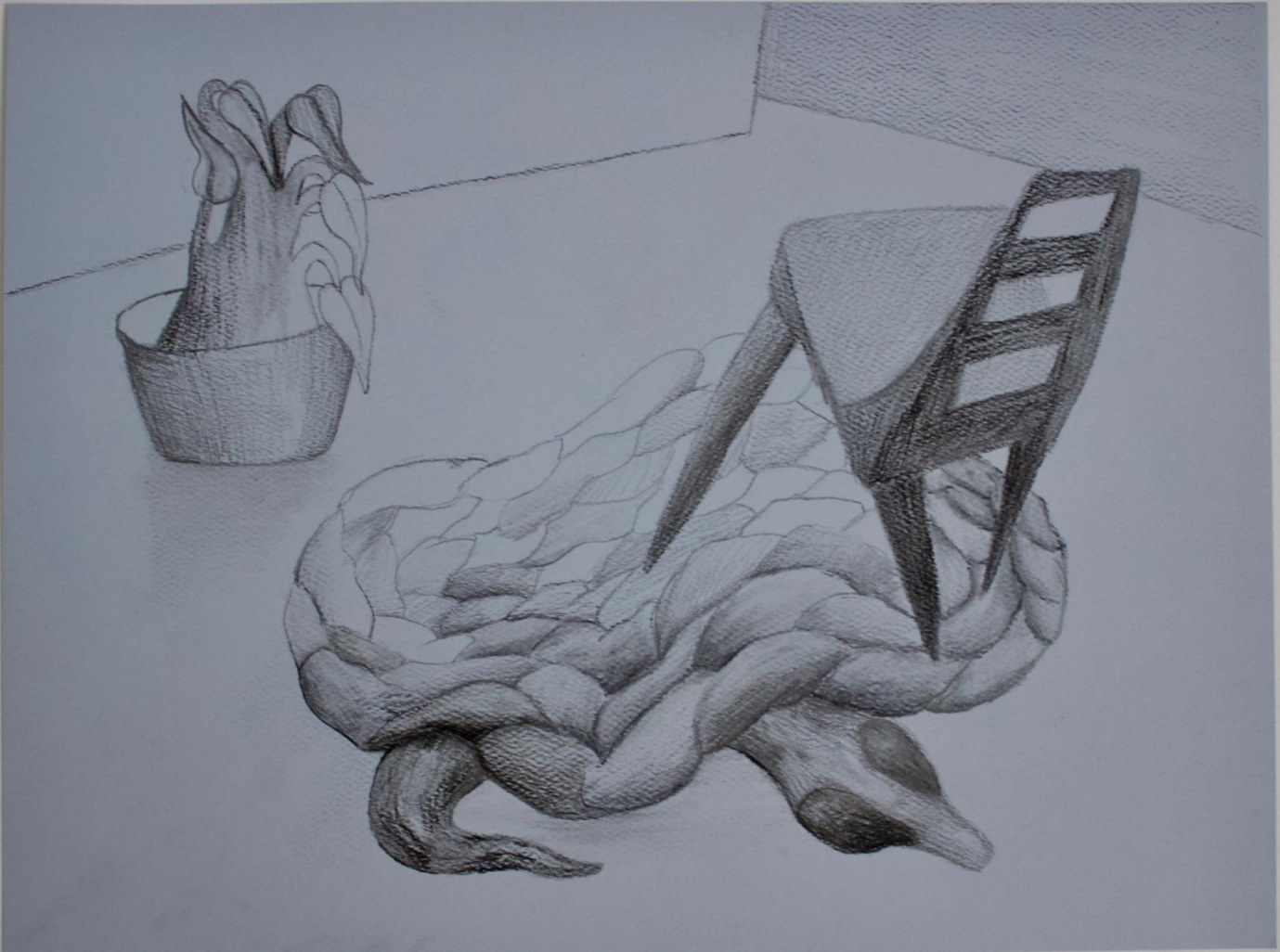


**Ginny Casey**

*Through the Page, 2022*

oil on canvas

30h x 32w inches



**Ginny Casey**

*Under the Rug, 2022*

charcoal and pencil on tinted paper

9h x 12w inches



**Aubrey Levinthal**  
*Black Dress*, 2022  
oil on panel  
48h x 36w inches

Courtesy of Monya Rowe Gallery, NY



**Aubrey Levinthal**  
*Black Dress (Sketchbook Page)*, 2022  
charcoal on paper  
8h x 6w inches

Courtesy of Monya Rowe Gallery, NY



**Enrico Riley**  
*Together; Impervious, 2022*  
oil on canvas  
58h x 54w inches



**Enrico Riley**  
*Protective Gesture*, 2022  
oil on canvas  
44h x 30w inches





**Enrico Riley**  
*Force Field, 2022*  
oil on canvas  
36h x 24w inches



**Brandi Twilley**

*Lake Thunderbird in the Rain, 2022*

oil on canvas

18.75h x 24w inches

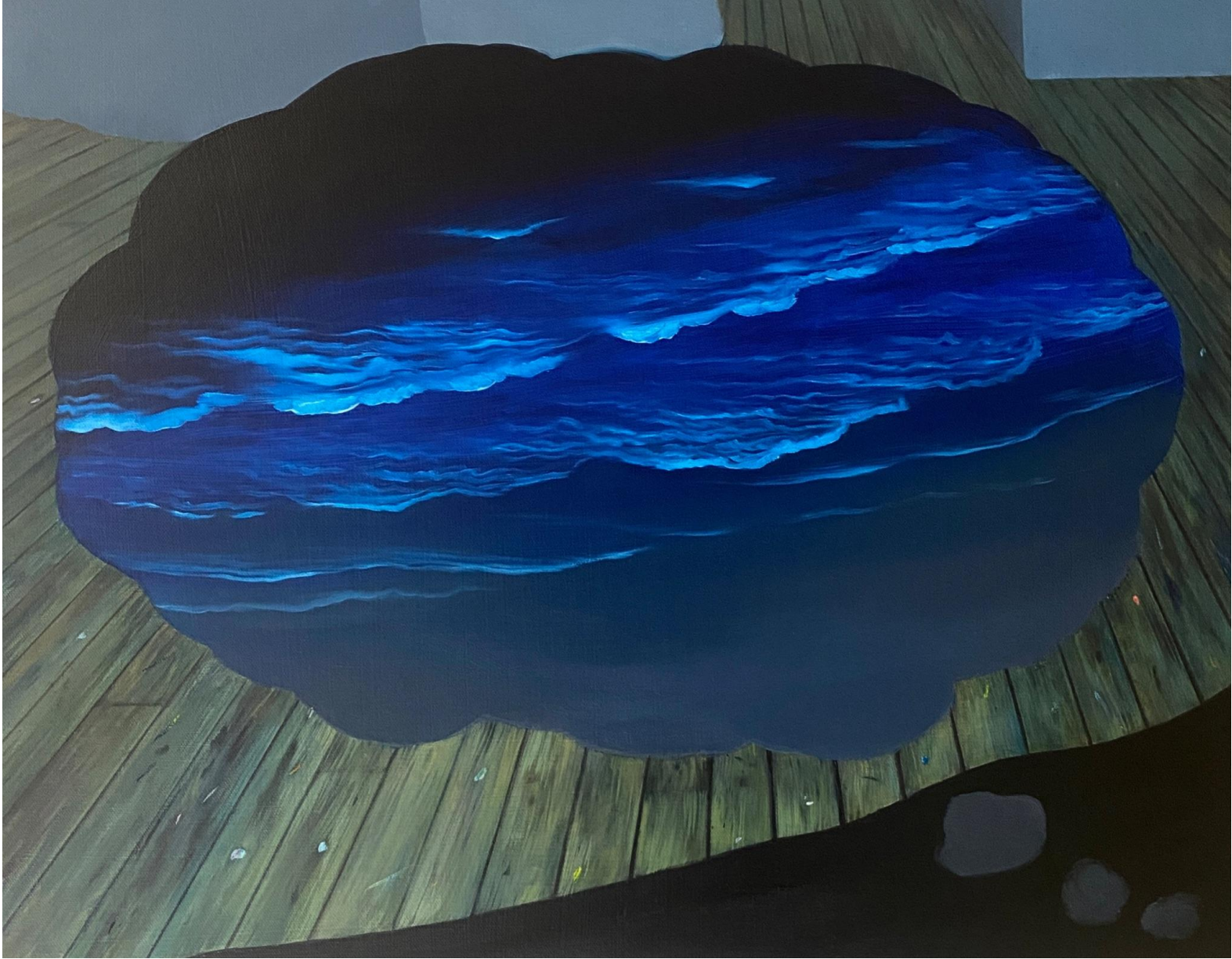


**Brandi Twilley**

*Lake Thunderbird's Red Water, 2022*

oil on canvas

19.25h x 24w inches



**Brandi Twilley**

*Brighton Beach, 2022*

oil on canvas

18.5h x 24w inches

**Matt Bolinger** (B. 1980, Kansas City, MO) lives and works in N.Y. State. Bollinger was awarded a BFA from Kansas City Art Institute (2003) and an MFA from Rhode Island School of Art and Design (2007). As an American artist, Bollinger's drawings, paintings and stop motion animations, consciously grapple with the 'veritas', or otherwise of the American dream, and captures the zeitgeist of its dystopian dark side. In a manner of painting that consciously acknowledges its cultural roots grounded within American modernism, from Diebenkorn to Hopper, Bollinger thoughtfully and tenderly depicts the everyday social derelictions, the small socio-economic diminishments, but human gains and bonds, generated by ravages of the post-analogue, Anthropocene epoch in the shared experience of innumerate locations across the contemporary world. Matt Bollinger's work has featured in recent museum exhibitions; The Westmoreland Museum of American Art, Greensburg, Pennsylvania (2022); South Bend Museum of Art, Indiana (2020); Phillips Museum, Lancaster, Pennsylvania (2018); Nerman Museum, Overland Park, Kansas (2016); Musee d'art Moderne et Contemporain, Saint-Etienne (2016). Other solo exhibitions include, Zürcher Gallery, New York and Paris, M+B, Los Angeles (2020). Matt Bollinger held his first London solo exhibition *Collective Conscious* with mother's tankstation in 2021 and in September 2022 will present his first Dublin solo exhibition *Off Peak*.

**David Byrd** was an American painter. He was born in Springfield, Illinois in 1926, and lived and worked in various parts of New York for the majority of his life. At age 17 he joined the Merchant Marines, and was later drafted into the US Army during World War II. He used the GI Bill to enroll at the Ozenfant School of Fine Arts in New York City, where he studied for two years under the French painter Amédée Ozenfant.

Throughout the 1950s, Byrd worked a series of odd jobs-- including janitor, delivery man, movie house usher -- anything that would cover his bills while also (and more importantly) allowing him time to paint. From 1958 - 1988 he worked as an orderly in the psychiatric ward at the VA Hospital in Montrose, New York. His daily experiences during this time inspired his most defining body of work.

Byrd was a keen observer of his surroundings. He painted the people and situations he encountered, past and present, from memory. Byrd also painted scenes from his daily commute-- including mountains, bridges, houses, gas stations, and shopping centers. In 1988 David retired, bought land in the Catskills and focused full-time on painting until his death in 2013.

David Byrd's work was not publicly exhibited until he was offered a solo show at Greg Kucera Gallery in Seattle, only a few months before his death at the age of 87. Since then, and through the establishment of the David Byrd Estate, his work has continued to be exhibited posthumously. The Estate is represented by Anton Kern Gallery.

**Gareth Cadwallader's** (b. 1979, Swindon, UK) paintings are at once both dreamlike – almost lysergic – and rigorously formal, almost completely diffusing the limits of figuration and abstraction. His scenes are familiar, yet exist outside of specific space and time, held at a point of electric tension by neurotically rigorous consideration. Cadwallader studied at the Royal College of Art and Slade School of Fine Art, London, and Hunter College, New York. He held his first solo show at Josh Lilley in January 2019, and has recently shown at the Hayward Gallery, London and The London Open at the Whitechapel Gallery, London. Gareth Cadwallader lives and works in London



**Ginny Casey** (B. 1981, Niskayuna, NY) received her MFA from the Rhode Island School of Design in Providence. Casey has had recent solo exhibitions at Nino Mier Gallery (2019), Half Gallery, New York (2021), Nino Mier Gallery, Los Angeles (2017), and a two-person exhibition with Jessi Reaves at the Institute for Contemporary Art, Philadelphia (2017). Recent group exhibitions include "King Dogs Never Grow Old: Curated by Brooke Wise," Diane Rosenstein Gallery (2020), "Early 21st Century Art," Almine Rech Gallery, London (2018), "SEED," Paul Kasmin Gallery, New York (2018), "Cliché," Almine Rech Gallery, New York (2018), and "Sitting Still," Bravin Lee Programs, New York (2017). The artist lives and works in Brooklyn, NY.

**Aubrey Levinthal** (b. 1986, Philadelphia, PA) received an MFA from the Pennsylvania Academy of Fine Arts (PAFA), Philadelphia, PA and a BA from The Pennsylvania State University, University Park, PA. She is a three-time recipient of an Elizabeth Greenshields Foundation Grant and in 2017 was awarded a residency at Ballinglen Arts Foundation, North County Mayo, Republic of Ireland. Recent exhibitions include Haverkamp Galerie, Berlin; Workplace Gallery, London; Fleisher/Ollman, Philadelphia; M + B, Los Angeles; and Monya Rowe Gallery, NY. Levinthal's work was recently included in the group exhibition "A Place for Me: Figurative Painting Now" at The Institute of Contemporary Art (ICA), Boston. The artist lives and works in Philadelphia, PA and is represented by Monya Rowe Gallery, NY.

**Enrico Riley's** (b. 1973, Westbury, CT) current paintings investigate the agency of bodies moving throughout space. The artist uses formal techniques to expose the issues surrounding mobility and the agency to move, through the flattening and abstracting of figures within a liminal space. Enrico Riley's new body of work expands on the rich and complex traditions of hip hop dance moves and the ways people have evolved to deal with taking up space. Enrico Riley is the recipient of a Guggenheim Fellowship, the Rome Prize in Visual Arts, the American Academy of Arts and Letters Purchase Prize in Painting and holds the George Frederick Jewitt Professorship in Art at Dartmouth College. Riley has been the subject of solo exhibitions at the American Academy in Rome, the University of New Hampshire, and Jenkins Johnson Projects. He has participated in group exhibitions at "State of the Art 2020" at Crystal Bridges Museum of Art and "Black Bodies on the Cross" at The Hood Museum. His work is in institutions including the Virginia Museum of Fine Arts, the Studio Museum in Harlem, the Hood Museum, and Nasher Sculpture Center. Enrico Riley has an MFA in painting from Yale University and a BA in Visual Studies from Dartmouth College. Riley lives and works in Vermont and New Hampshire.

**Brandi Twilley** (b. 1982, Oklahoma City, OK) lives and works in Oklahoma City, OK. She received her MFA from Yale University in 2011. She has recently exhibited at Charles Moffett (New York, NY), Josh Lilley (London, UK), 1969 Gallery (New York, NY), Zero Gallery (Milan, Italy), The Museum of Sex (New York, NY), and Kate Werble Gallery (New York, NY). She has had three solo presentations at Sargent's Daughters (New York, NY). Her work has been reviewed in The New York Times, ARTFORUM, ARTnews, The Art Newspaper, The New Yorker, Artnet News, Time Out, The Observer, and Hyperallergic, among other publications. She is represented by Sargent's Daughters.

