Andrew Masullo *Recent Paintings*

PRESS RELEASE

October 22 – December 5,2015

6052, 2014-15, oil on canvas, 20 x 24 inches

Tibor de Nagy will present new paintings by the artist in his first solo exhibition with the gallery. Andrew Masullo's nonobjective paintings live joyfully removed from the everyday, humdrum world. A self-proclaimed "stuff maker" for nearly four decades, Masullo continues to use small canvases and unmixed oil paint straight from the tube. He has always seen his role as that of referee during the several weeks to several decades it takes to make a painting and leaves the completion of each one largely to its own devices. Once finished they are titled by the same numbering system he has used since 1978. Masullo believes that a painting must sink or swim on its own, without benefit of any doctrines, treatises, or spiels. He insists that "a painting that needs to be explained is not worth talking about."

Born in Elizabeth, New Jersey, in 1957, Andrew Masullo attended Rutgers University and graduated with a B.A. in Studio Art. He has had solo exhibitions at André Emmerich Gallery (1994, 1996), Joan Washburn Gallery (2000, 2002, 2004), Feature Inc. (2010), and Mary Boone Gallery (2013) all in New York; Thomas Ammann Fine Art, Zurich (1999); Gallery Paule Anglim, San Francisco (2000, 2006, 2008, 2012); Daniel Weinberg Gallery, Los Angeles (2007, 2009, 2011); Steven Zevitas Gallery, Boston (2007, 2011, 2015) and Texas Gallery, Houston (2009, 2014). In 2011 Masullo received a Guggenheim Fellowship. The following year 32 of his paintings were shown in the Whitney Museum's Biennial.

An exhibition catalogue is available.

Jen Mazza *\ /\/\/\/\ /\\\\\\\\\/////////\ A PAINTING IS A MACHINE*

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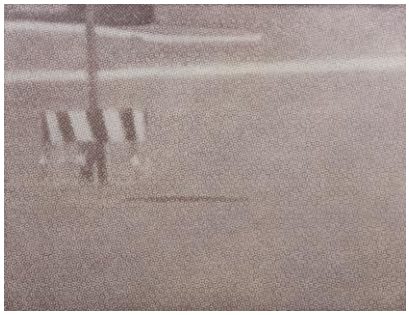
"the matter vibrates with attention, vibrates with process, vibrates with inherent present time."
---Clarice Lispector

"…--through metaphor to reconcile / the people and the stones…"
---William Carlos Williams



Blow-Up (no. 1), 2013, oil on canvas, 36 x 47 inches

The gallery is pleased to present its second exhibition by the artist. It will comprise three large oil paintings that take as their source digital printing, which the artist has blown-up in scale. There will also be a selection of smaller works. The paintings engage in a conversation between the digital/machine-made and the artist-made, and the particular conventions and inventions possible to each form and between forms. There is a dualism between the hand and the machine: the digital origins of the Blow-up paintings, the utility patterns turned wall-paper, the printed postcard of flowers with the arbitrary scribble.

The artist explains, "in constructing a painting I look for ways that objects, images and marks can be combined to form conjunctions and disjunctions; to build a painting which is conceptually in motion; in the process of becoming // becoming meaning // becoming meaning-full. Sometimes this involves a correspondence, a conversation—or an intervention."

Mazza was born in 1972 in Washington, D.C. She received her B.A. degree in Visual Art and Spanish Literature from Mary Washington College in Fredericksburg, Virginia (1994), and an M.F.A. degree in Visual Art from Mason Gross School of the Arts at Rutgers University (2001). Her work has been exhibited at a one-person show at the Jersey City Museum, and her first solo show in New York was at Stephan Stoyanov Gallery in 2012. Significant awards include residencies at Yaddo (2005) and the Virginia Center for the Creative Arts (2004, 2005, 2006). Mazza teaches at Parsons The New School of Design.

For further information and visuals please contact 212.262.5050 or info@tibordenagy.com.