

MITCHELL-INNES & NASH

KELTIE FERRIS: (*F(U(T())U)R)E*)

534 West 26th Street, New York

April 12 – May 19, 2018

Opening reception: Thursday, April 12 from 6 to 8 pm



New York, March 9, 2018 – Mitchell-Innes & Nash is pleased to announce an exhibition of new work by Keltie Ferris, on view at the gallery's Chelsea location at 534 West 26th Street from April 12 through May 19. Titled (*F(U(T())U)R)E*), the exhibition will feature roughly ten new paintings. This will be the artist's fourth solo exhibition with the gallery.

Engaging with the ongoing discourse on the possibilities and limitations of painting in contemporary art, Keltie Ferris's new body of work continues her signature use of the spray gun to explore those boundaries. However, the paintings in (*F(U(T())U)R)E*) also mark a discernable departure from the artist's previous works on canvas. In these new pieces, arabesque curves in thick graphite paint succeed the swathes of colored haze of the artist's prior work. These forms, reminiscent at first glance of cloisonné metalwork or the window frames of Art Nouveau architecture, are also part of a conversation that refers back to the inheritance of Surrealism, Futurism and the "apocalyptic wallpaper" of Abstract Expressionism. Additionally, the artist has noted that they are motifs from nature, mimicking the outlines of vines, flower petals or cresting waves.

In certain paintings, like *I O*, the artist continues to use the pointillist marks of earlier pieces with a subtle pattern of stenciled squares. However, the paintings in the current exhibition are now punctuated by what Ferris calls "erasures"- zones of wet paint that have been wiped with rag-cloth and turpentine, always in straight lines across the canvas vertically or horizontally. These erasures not only guide the viewer's eyes across the composition but also, in their effacement, open up new ways of seeing by way of negation. For the artist, one of the objectives of this new body of work is to allow for and capture these moments of deliberation.

Ferris counterbalances these acts of removal with areas of accumulation. Each painting features raised polygonal shapes, formed from a mixture of oil paint and marble dust. Applied with a palette knife and custom stencils, these impasto sections expand the parameters of painting by adding elements of sculpture and screen-printing to the surface of each canvas. In doing so, these raised shapes not only complicate figure-ground relationships but also lend an object quality to each painting that counters the optical mirage produced by the erasures and curvilinear lines.

The gallery is also pleased to announce a forthcoming monograph on Keltie Ferris, to be released in late 2018, which will feature a cross-section of the artist's work as well as essays by John Yau and Wayne Koestenbaum.

About Keltie Ferris

Keltie Ferris is known for her mostly large-scale canvases covered with layers of spray paint and hand-painted geometric fields. Characterized by a continuously expanding investigation into painting, her practice considers a multi-planar site for constructed light and shifting space. In her ongoing series of body prints,

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Ferris uses her own body like a brush, covering it with natural oils and pigments and pressing it against a canvas, to literalize the relationship of an artist's identity to the work that he or she produces.

Keltie Ferris was born in Kentucky in 1977 and currently lives and works in Brooklyn, New York. She graduated with a BFA from the Nova Scotia College of Art and Design and received her MFA from the Yale School of Art in 2006. Recent solo exhibitions include *MARCAH* at Mitchell-Innes & Nash, New York (2017); *Body Prints and Paintings* at the University Art Museum at SUNY Albany, New York (2016); *Paintings and Body Prints* at Mitchell-Innes & Nash, New York (2015); *Keltie Ferris: Doomsday Boogie* at the Santa Monica Museum of Art, Los Angeles (2014); *Body Prints* at Chapter NY, New York (2014); and *Man Eaters* at the Kemper Museum, Kansas City (2009-10). Her works have been included in group exhibitions at institutions, including Saatchi Gallery, London (2014); Contemporary Arts Museum of Houston, Texas (2014); The Academy of Arts and Letters, New York (2014); Brooklyn Museum, New York (2012); the Indianapolis Museum of Contemporary Art, Indianapolis (2010); and The Kitchen, New York (2009). She was awarded the Rosenthal Family Foundation Award in Painting by the Academy of Arts and Letters in 2014 and, in late 2018, will have a solo exhibition at The Speed Art Museum in Louisville, Kentucky.

About Mitchell-Innes & Nash

Founded by Lucy Mitchell-Innes and David Nash, Mitchell-Innes & Nash places exemplary contemporary artists within a historical context, revealing a continuity of ideas and aesthetic virtuosity from the Modern era through the present day.

Mitchell-Innes & Nash's renowned exhibition program, in both their Madison Avenue and Chelsea locations, fosters excellence within artistic practice, while forging an informed dialogue between emerging and established internationally recognized artists. From acclaimed surveys of 20th century masters, such as Jean Arp, Anthony Caro, Jay DeFeo, Willem de Kooning, Leon Kossoff, Kenneth Noland, Roy Lichtenstein, and Nicolas de Stael, to solo exhibitions of Sarah Braman, Keltie Ferris, Daniel Lefcourt, Pope.L, Martha Rosler, and Jessica Stockholder, Mitchell-Innes & Nash has proven expertise in both advancing the careers of emerging artists and maintaining the superior standard set by established artists.

Caption: Keltie Ferris, *LO*, 2018, oil and acrylic on canvas, 96 by 77 in. 243.8 by 195.6 cm.

Listings Information:

Mitchell-Innes & Nash is located at 534 West 26th Street in Chelsea and 1018 Madison Avenue on the Upper East Side. Tel: 212 744 7400. | Web: www.miandn.com | Email: josie@miandn.com

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