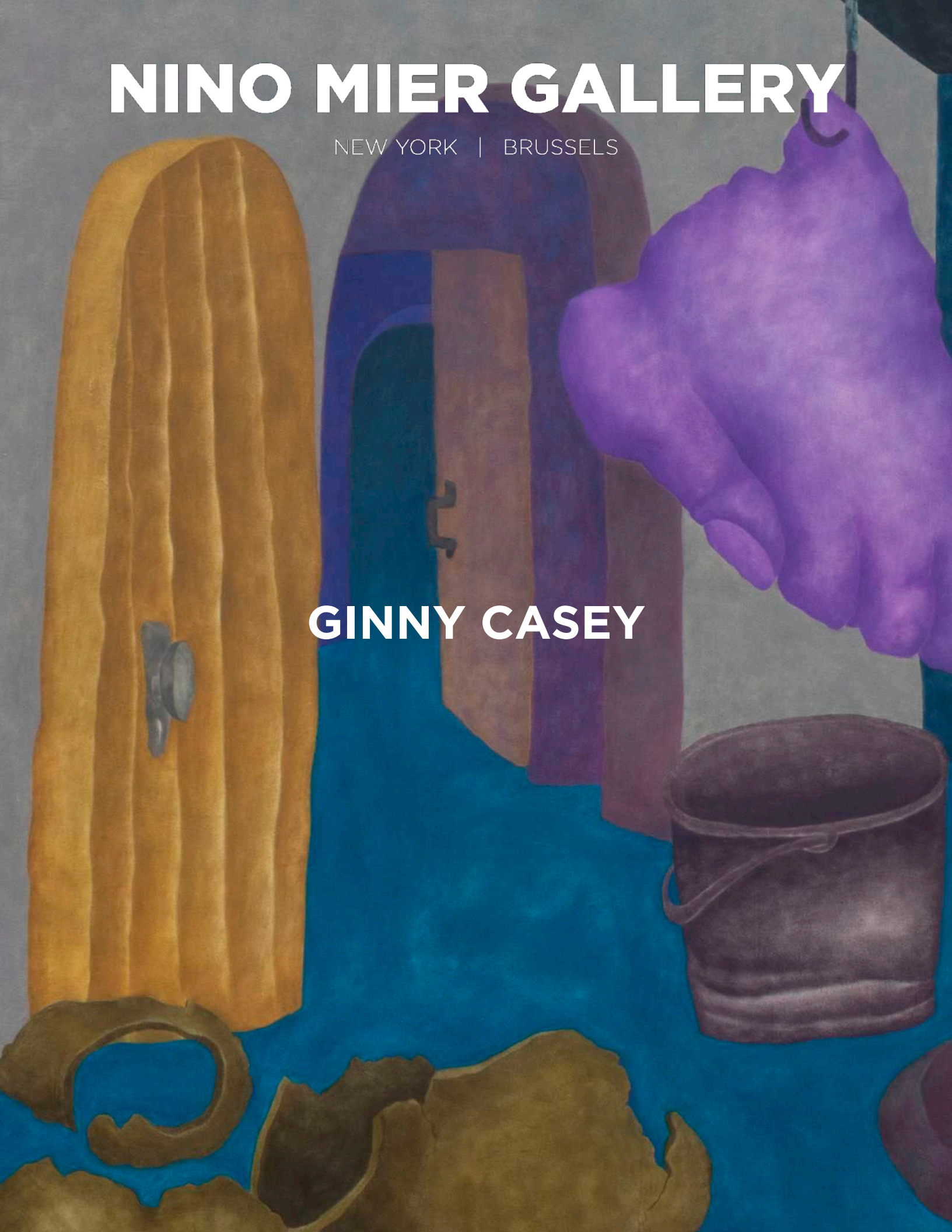


NINO MIER GALLERY

NEW YORK | BRUSSELS

GINNY CASEY



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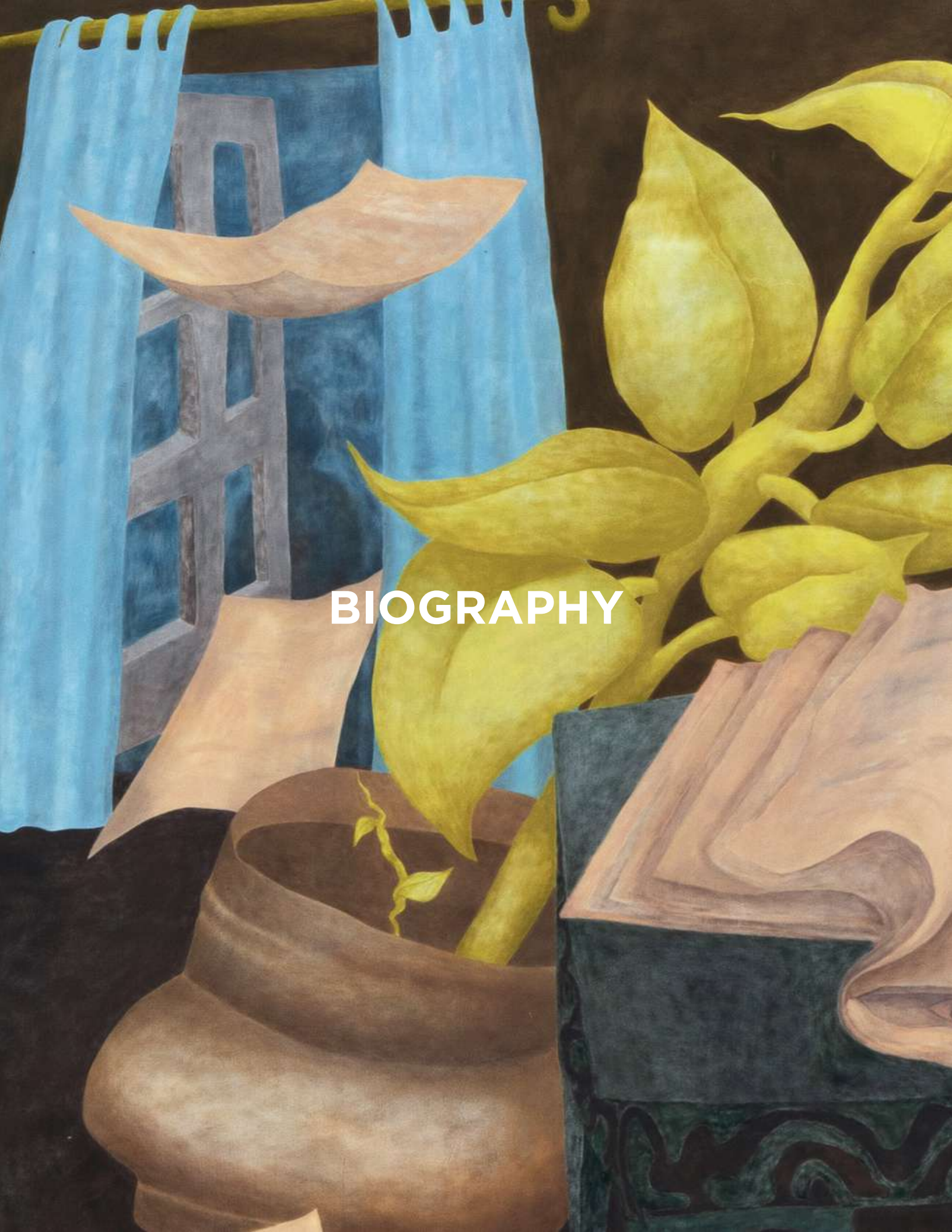
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BIOGRAPHY

GINNY CASEY

b. 1981 in Niskayuna, NY, US

Lives and works in North Arlington, NJ, US



Ginny Casey's paintings feature decrepit interiors teeming with objects such as chisels, woodcutters, pulleys and books that are distorted, engorged, disproportioned, and rendered biomorphic. Casey's environments estrange the domestic, casting shades of anxiety, perversity, and discomfort on common household items. Architecture, too, appeals to a dream logic in Casey's work, as trap doors, staircases that lead to nowhere, and ladders extending into the abyss appear across her compositions. The paintings encourage open interpretation: for Casey, "It's like trying to see in the dark... it's all intuitive." Starting from drawings of individual objects, Casey redraws and collages these together, building relationships and narratives into what becomes the finished composition. Her paintings do not begin with preconceived notions of a finished product; rather, a story develops, emerging from her subconscious. Casey draws upon psychoanalysis, free-association, dreams and the unconscious to make her paintings.

Ginny Casey (b. 1981 in Niskayuna, NY, US; lives and works in North Arlington, NJ, US) received her MFA from the Rhode Island School of Design. Casey has had recent solo exhibitions at Half Gallery, New York, NY; Nino Mier Gallery, Los Angeles, CA; and the Institute for Contemporary Art, Philadelphia, PE. Recent group exhibitions include The Hole, NY; Almine Rech, New York, NY; Blum & Poe, Los Angeles, CA; Gagolian Gallery, New York, NY; Paul Kasmin Gallery, New York, NY; and Nino Mier Gallery, Brussels, BE.

An abstract painting featuring draped fabric in various shades of blue, red, and brown. The fabric is rendered with soft, realistic folds and highlights, creating a sense of depth and texture. The colors are muted and earthy, with a focus on the interplay of light and shadow on the fabric's surface.

SAMPLE WORKS

**sample selection does not reflect current availability*



Pink Snake and Books, 2022
Oil on canvas
45 x 45 in
114.3 x 114.3 cm
(GCA22.001)



Escape Plan (Attic Door), 2019
Oil on canvas
60 x 105 in
152.4 x 266.7 cm
(GCA19.006)





End of Story, 2022
Oil on canvas
24 x 24 in
61 x 61 cm
(GCA22.011)



Planting Room, 2022
Oil on canvas
60 x 60 in
152.4 x 152.4 cm
(GCA22.009)

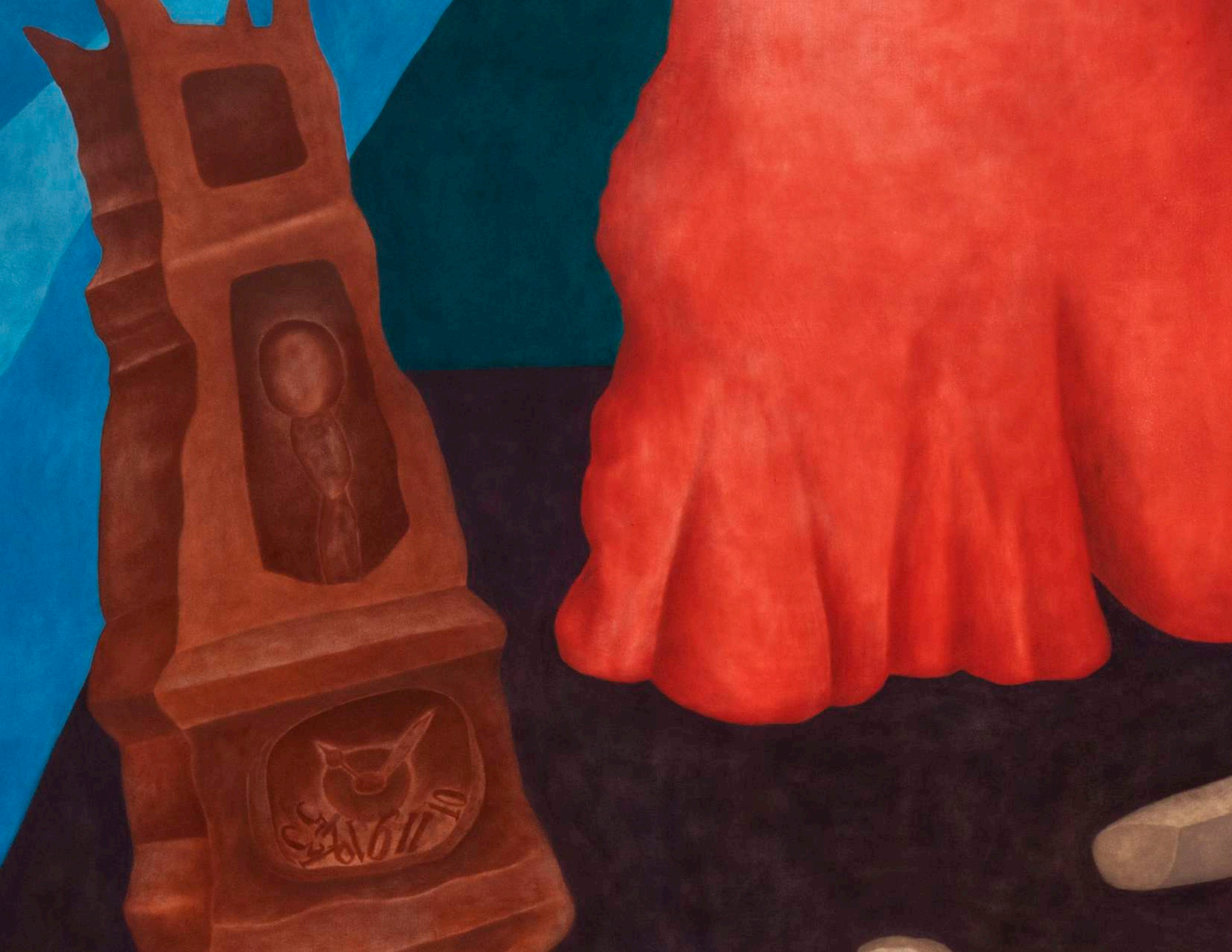


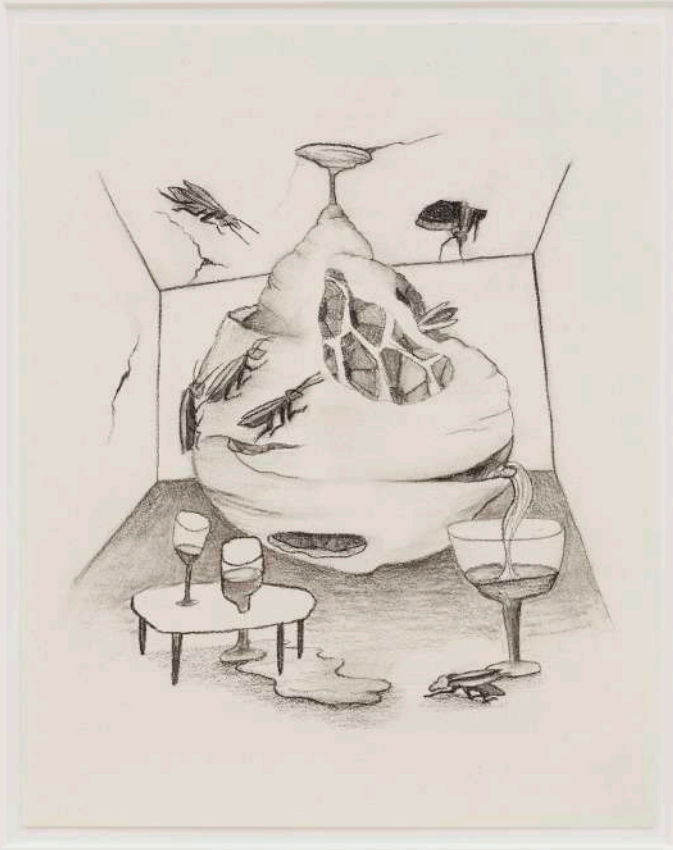


Post Epilogue, 2020
Oil on canvas
54 1/2 x 51 in
138.4 x 129.5 cm
(GCA20.004)



Sense Memory, 2019
Oil on canvas
55 x 105 in
139.7 x 266.7 cm
(GCA19.004)



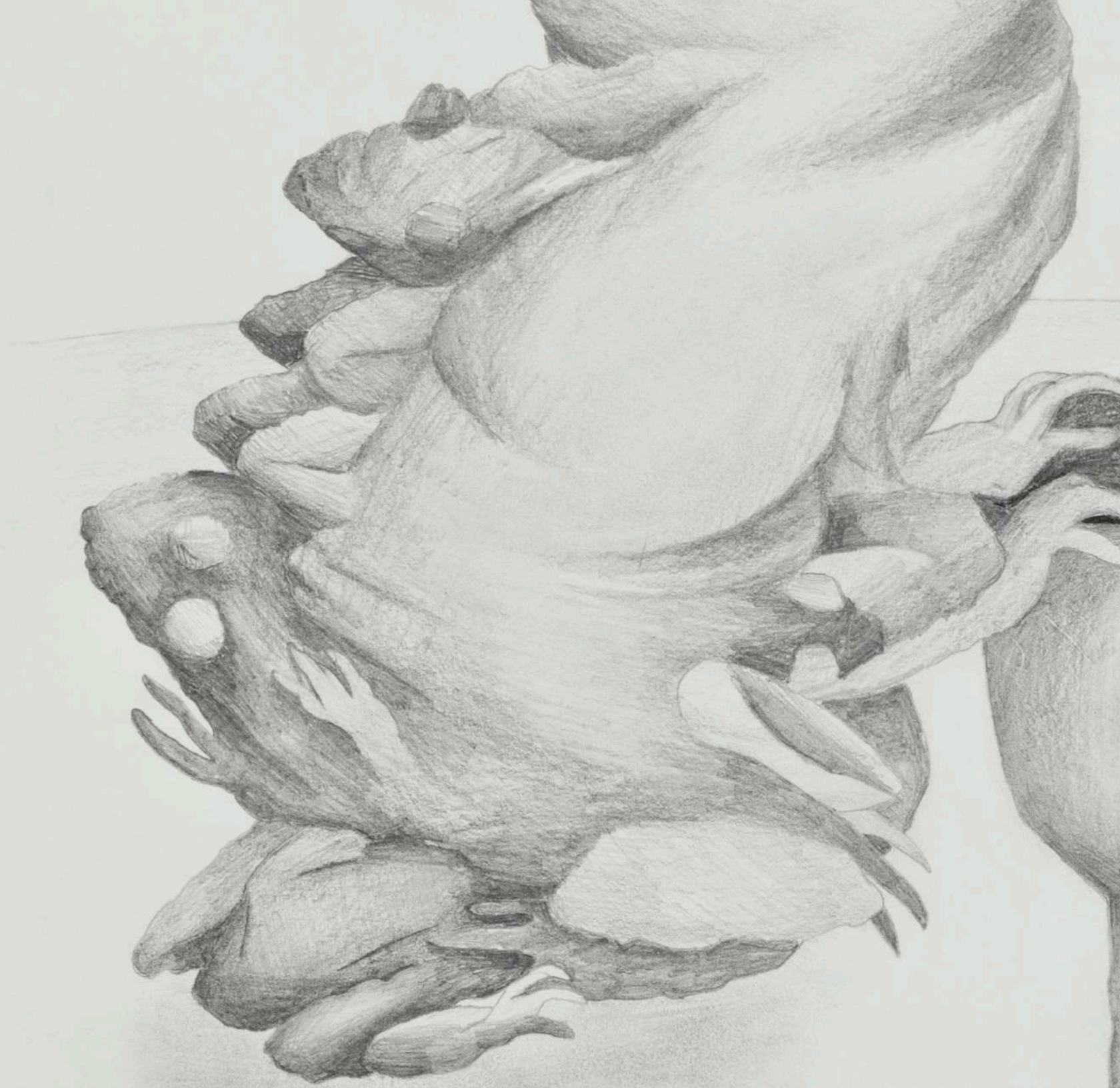


Tapped Nest, 2022
Charcoal on paper
20 1/8 x 23 1/8 x 1 1/2 in (framed)
51.1 x 58.7 x 3.8 cm (framed)
(GCA22.026)





Amphibial Vessel, 2021
Pencil and charcoal on paper
14 3/4 x 13 5/8 in (framed)
37.5 x 34.5 cm (framed)
(GCA21.003)





Weeping Philodendron, 2021
Oil on canvas
27 x 24 in
68.6 x 61 cm
(GCA21.001)

A painting depicting a green cup being filled with a dark, viscous liquid from above. The liquid is poured from several dark, vertical channels that resemble thick, dripping paint or wax. The cup is positioned in the center, and the liquid inside it is dark and textured. Below the cup, the surface is covered in concentric, wavy ripples of light yellow and white, suggesting a liquid surface. The background is a solid, muted brown color. The overall style is painterly and expressive.

**SELECTED EXHIBITONS
AND PROJECTS**

SELECTED EXHIBITIONS AND PROJECTS

BEWITCHED

2023

NINO MIER GALLERY
BRUSSELS, BE

TRAP DOOR

2019

NINO MIER GALLERY
LOS ANGELES, CA, US

GINNY CASEY & JESSI REAVES

2017

INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA
PHILADELPHIA, PA, US



BEWITCHED

2023
NINO MIER GALLERY
BRUSSELS, BE

Ginny Casey's paintings each represent a surreal amalgam of animate and inanimate forms centered within the compositions like portraits. Emerging claustrophobically before haunting, enclosed architectures, they bend and swell with across the paintings' surfaces. Items such as candles, tables, chairs, and glassware morph alongside insects, plants, and human limbs, bringing an unresolvable instability and eeriness to what might otherwise be cozy, domestic scenery.

Casey's darkly luminous objects have either been electrified with life, or are organic forms that have life draining from them. For example: a chair in *The Counselor* grows hands and feet, while a group of four legs emerge from a drinking vessel in *Drinking Game*. Elsewhere in *Planting Room* and *Under the Rug* branches and leaves curl downward toward the ground melancholically. Life, in *Bewitched*, is always stuck in a state of liminality. Engorged vessels present throughout many of the paintings recall pregnant bodies, another kind of intermediary stage of life.

Bewitched marks a shift in Casey's practice, now more unilaterally focused on the domestic sphere. Prior to 2021, Casey's paintings conjured a world chiseled out of an invented artist's studio and its constituent parts. Her compositions, furthermore, tended to depict stages in the construction or deconstruction of sculptural forms. In the new works, Casey grounds her paintings at home rather than at work, though the "home" is decidedly unhomely. The natural world is also now a more significant part of her compositions, though it, too, is out of joint.

Human activity has vacated all of Casey's interiors. Barren rooms enclose viewers within their solid walls. Though sometimes the artist includes doorways and windows, these portals lead nowhere, reinforcing the confines of the pictorial space. The compositions take on a high-angle perspective that uses the horizontal line created by the intersection of wall and floor as a horizon indicating enclosure rather than vastness. A small bug in *Raining Inside* is the only figure that has entered Casey's netherworld from the unknown outside. The moth crawls into the space from a slit in the wall that looks more like a partially drawn curtain, as though this space — like all of Casey's rooms — were a stage hosting a theater of the eerie.













TRAP DOOR

2019
NINO MIER GALLERY
LOS ANGELES, CA, US

Ginny Casey's new paintings feature decrepit interiors full of objects like chisels, woodcutters, pulleys and in-process sculptures. In Casey's theatre of the absurd, these objects are distorted, engorged and disproportioned where the restrictions of logic and time are abandoned to the surreal.

For Casey, the concept of space is subjective, each painting challenges the notion of linear space as a way to provoke preconceived perceptions. Multiple trap doors, staircases that lead to nowhere, and ladders that extend to windows into the abyss all contribute to a spatial disorientation.

The paintings encourage open interpretation. For Casey, "It's like trying to see in the dark... it's all intuitive." Starting from drawings of individual objects, Casey redraws and collages these together, building relationships, narratives, and tension into what becomes the finished composition. Her paintings do not begin with preconceived notions of a finished product; rather, a story develops, emerging from her subconscious. Casey draws upon psychoanalysis, free-association, dreams and the unconscious to make her paintings.

The unsettling dissonance in scale and perspective animates her objects and lets them fall, float, and rest in a state of tension and interrelation that adds to the mystery and intrigue of the artist's narratives. Behind the Curtain hints at the inherent mystery within the painting.

The overwhelming sense of oddity is furthered by the artist's process; using only a dry brush, Casey applies thin layers over an absorbent gessoed surface. The layering creates a mottled patchwork to the surface that induces movement in the individual colors.

Casey's objects are usually in a state of transition, where furniture is being broken, fixed or carried. In Heavy Load/Broken Legs the front legs of a coral colored chair have buckled from the pressure of a wrapped bundle tied with string and rather than crumble, the weight has caused the chair to collapse into a defeated kneeling position. A similar metaphorical weight is felt in Escape Plan (Attic Door), where a bronze Atlas-like sculpture is bent over carrying an empty vessel, the body of the earth seemingly missing. Frozen moments, interruptions, and half states are frequent in Casey's paintings.

GINNY CASEY
TRAP DOOR







GINNY CASEY & JESSI REAVES

2017

**INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA
PHILADELPHIA, PA, US**

Philadelphia, PA, March 7–Opening April 28, the Institute of Contemporary Art at the University of Pennsylvania (ICA) presents Ginny Casey & Jessi Reaves, an exhibition featuring new and recent works by two emerging artists exploring the relationship between contemporary painting and sculpture, domestic objects, and decorative surfaces. The joint exhibition features more than 30 works by painter Ginny Casey and sculptor Jessi Reaves, several of which were created specifically for this exhibition, that image and reimagine the form and function of objects encountered in daily life. On view through August 6, the exhibition is organized by Whitney-Lauder Curatorial Fellow Charlotte Ickes and illuminates each artist's examination of the space between interior and exterior, surface and structure, fancy and function, dependency and autonomy, inanimate and animate—polarizations that are often parsed along lines of gender and sexuality.

"We are thrilled to present the first in-depth view of the work of both Ginny Casey and Jessi Reaves in a U.S. institution, providing an opportunity for our audiences to deeply engage with the meaning of objects as they move between domestic interiors and their presentation in a museum context," noted Amy Sadao, Director of ICA. "We are especially excited that they will both create brand-new works for this exhibition, inspired in part by their dialogue with one another and our curatorial team."

Ginny Casey's paintings present surreal still-life scenes of vases, chairs, fans, hammers, tables, and other things of everyday life. The strange colors and characteristics of these works create an uncanny and, at times, unsettling dissonance at the level of scale, color, and composition. These paintings share a sensibility with the sculptures of Jessi Reaves, who customarily builds on found frames of chairs, couches, and shelves to create sculptural artworks that double as functional furniture. From bulging, stained upholsterer's foam to patterned and embroidered fabric, the imperfect and ornamented surfaces of Reaves' sculptures often reimagine functionalist design and lend each object an unexpected animacy that exceeds its original use.



Images courtesy of Institute of Contemporary Art, University of Pennsylvania







A surrealist painting with a dark background. In the upper left, a white table with a purple cloth draped over its edge is visible. In the center, the white legs of the table are shown. To the right, a brown horse is depicted, with its legs and tail visible. In the lower right, a purple bowl contains water, with a brown object, possibly a spoon or a piece of wood, resting inside. The text "SELECTED PRESS" is overlaid in white, bold, sans-serif font in the center of the image.

SELECTED PRESS

SELECTED PRESS

ARTFORUM

JUNE 2021

BY GABRIEL H. SANCHEZ

JUXTAPOZ

MARCH 2021

BY SASHA BOGOJEV

WHITEHOT MAGAZINE

MARCH 2021

BY ALFRED ROSENBLUTH

THE NEW YORKER

MAY 2018

BY NEW YORKER STAFF

TITLE

JUNE 2017

BY BRIDGET A. PURCELL

ARTFORUM

MAY 2017

BY CAT KRON

ART IN AMERICA

DECEMBER 2016

BY ERIN SUTPHIN

ARTFORUM

JUNE 2021

GINNY CASEY

By Gabriel H. Sanchez



Ginny Casey, *Swept Away*, 2021, oil on canvas, 24 × 22".

Painter Ginny Casey's previous show at Half Gallery, in 2018, featured an assortment of household wares rendered in haunting shades of coral, cobalt, and marigold. These items—watering cans, shoes, kitchen chairs, and other things—have long been a part of the artist's visual repertoire. While isolating during the pandemic, Casey burrowed deep into herself and into the vistas of her domestic environment, rendering the familiar wondrous, strange. The eleven oil-on-canvas works here explored the notion of "home" as a domain that is both safe and scary, a place in which life is not only lived but survived, where nature, pleasure, and death are our constant everyday companions.

It's within this space that anxiety and comfort often form a uniquely symbiotic relationship, as we saw in the presentation's title piece, *Combing the Honey Home* (all works cited, 2021). In this painting, a swarm of honeybees seems to jink around a dimly lit entrance hall in an otherwise empty dwelling. A pool of honey has puddled on the floor, while a fluffy winter jacket, rendered to resemble a hive, hangs from an ungainly coat rack. The insects are monstrous—the size of lapdogs, babies, cats, and overfed rats. These creatures are symbols of disquiet, doom, and so many dark tomorrows. I wouldn't be surprised if their golden nectar tasted like bile or gasoline.

In two other pieces, *Upward Leaning* and *Webbed Connection*, anthropomorphic houseplants appear to be at different stages of life. In the former—an airy scene—a hearty breed of flora stretches its leafy limbs toward a nearby pitcher of water. The latter, however, is notably darker, as the potted verdure has deteriorated significantly and has become a spider's home. Death continues its rounds in *Swept Away*, where a belly-up moth with wings the color of lapis lazuli has succumbed to rigor mortis. A whisk broom is ready to sweep it into a dustpan, yet

humans are eerily absent from this dramatic tableau. But threads of optimism creep in here and there. Take *Blind Xylophone*, which transforms an ugly set of plasticky window blinds into the titular musical instrument, or *Good Listener*, a painting of a ruddy, clearly beloved succulent that has sprouted several ears: a quiet companion there for you at any time of day or night, always at the ready to provide silent solace.

Even though Casey created these images in the shadows of a plague and social upheaval, there were moments of radiant light: in particular, the birth of the artist's second child. *Alien Hands*, the piece in the exhibition with the most pronounced human presence, depicts a pair of massive right hands stretching long, ashen digits toward the pages of an open book. The larger appendage forms a motherly protective arch, though we are not sure what the smaller hand is being guarded against. The scene is otherworldly, tender, and oddly hopeful—a picture of two hearts at the start of something beautiful, despite this awful crumbling world.

JUXTAPOZ

MARCH 2021

Ginny Casey is Combing the Honey Home at Half Gallery

By Sasha Bogojev



Image courtesy of Half Gallery and the artist

The interplay between organic and man-made was already an important notion in *Skeleton Key*, Ginny Casey's last show with Half Gallery back in 2018. Three years later, in the time of a global pandemic and after giving birth to her second child, she continues to explore that concept through a slightly altered lens. Under the influence of those experiences, the artist's focus turned towards domesticity, especially in relation to the life outside, which prompted the introduction of plants, elements from animal life, flowing water, and other organic-feeling imagery which are juxtaposed against the range of everyday household items that are fraught with symbolism. Additionally, the new work has a bit more variance in terms of the sizes and shapes of the paintings, as well as surface treatment, introducing a greater range of paint application techniques and viscosities.

Although somewhat mysterious, the relationships between the inanimate objects initiate relatable sentiments as they transform into visual metaphors or absurd allegories. In such regard, the animated booties could be referencing "Giddy up!" or "Let's go outside" moments or be seen simply as the memory of dancing alongside others. Common items such as an umbrella could turn into an ideogram for a careless walk outside, while the sight of an awkward reaching hand becomes a metaphor for the feeling of being alien to one's own world and body. These subtle yet deep and candid narratives speak about sentiments relating to a range of visceral emotional states including fear, isolation, and motherhood.

The overall suspended atmosphere is accentuated with Casey's diaphanous visual language based on the interaction of thinly applied layers of paint, subdued tones, and the absence of hard edges. Working with subtle tonalities, she layers up fields of color by scrubbing the paint into the smooth, porous ground. The absorbed tint

adds an aged, timeless feel to the matte, chalky veneer of the work, reminiscent of ancient frescos, without any shine or slickness. Even at this level, the use of colors references the longing for a physical connection as the particular hues have the ability to connect and depict the soft feeling of different element's edges kissing and touching. "I use color to evoke emotion and create a sense of atmosphere, but I work intuitively. I mix up a lot of colors, put some paint on the canvas, and go from there. Recently I mixed up a bomb-pop blue and laid it down next to some sap green. The two colors made a spark when they were side by side. That spark is what I'm after," Casey told in a 2012 interview with Art F City. Such airy and delicate aspect of her visuals further opens up possibilities for creating a sense of movement, which is present in the new works through pouring liquids or curtains billowing and blowing with an outside breeze. By animating otherwise lifeless objects and creating conversations between them, she is both evoking the free feeling of open space, as well as feeding our hunger for lively social interaction. And again, these dynamics themselves offer many ways of reading, with images of a pouring liquid referencing everything from sobbing to breastfeeding to the sentiment of having an excessive thirst or need for something.

Both the aesthetic and the atmosphere of the work is more informed by everyday stimuli rather than other examples of fine art. While Casey notes Milton Avery's color choices, Philip Guston's way of portraying objects, or Louise Bourgeois's explorations of domesticity and family life as some of her artistic influences, she bestows early Disney cartoons, Little Golden Books, and illustrators like Richard Scarry as her biggest influences today. Their impact extends to the frequent use of anthropomorphism through which everyday objects are humanized and transformed into somebody that is then put in a relationship with other objects around them. Through skewed perspectives, variety of scales, and attribution of familiar comedic effects to her cast, she breaks the inherent strangeness of her muted palette and the theatrical effect of her dramatically cropped images. "I think it's almost a detached way of working through ideas I have about myself and my relationships by way of hiding or embedding my struggles within the objects in my paintings," Casey explains. By detaching herself from the work the artist is creating a safe haven from which she can reflect anonymously, cope with reality from a safe distance, and proceed with "combing the honey home".



MARCH 2021

Ginny Casey: Combing the Honey Home at Half Gallery

By Alfred Rosenbluth



Ginny Casey, Swept Away, 2021, oil on canvas, 24 x 22".

Half Gallery exhibited the selected works of Ginny Casey's *Combing The Honey Home* – a solo exhibition of the artist's labors completed under observance of quarantine over the past year. A poetic compression of the phrase "honey I'm home!" and the image of a bee hive, symbolic of nurturing domain, the show's title itself introduces the same open and intuitive frame of mind with which the artist approaches her work.

Despite the implication of an occupied domicile, many of the show's paintings exclude the presence of human forms. Works such as *Good Listener*, *Alien Hands* or *Biting the Dog* introduce the condition that when such forms do appear, they arrive either as appendages of the inanimate or with an inorganic woodiness – both of which cause a regard for the human form as less-human than were they more developed. Such a condition within this show elaborates the interplay between "organic and man-made" which Sasha Bagojev identified as a prominent theme of Casey's previous exhibit at Half Gallery.

The first irony of *Combing the Honey Home*, is that Casey's works that do omit human forms remain deeply humanistic; the second, is that the solitude which imbues her interiors and landscapes points to a quiet warmth which surrealism has often overlooked in favor of expounding on a sense of alienation. In Casey's capacity to empathize with the inanimate, they become vessels of her experience charting their development – the surface of each object appears embedded with the felt quality of human attention given to every moment of its genesis. Once we attune to each portrayed object as a type of individual, it becomes apparent that their bulging forms speak of interconnectedness rather than estrangement and not in spite of, but in resonance with their subdued

atmospheres that invite an introvert's regard.

It's in *Webbed Connection*, that the sense of interconnection appears as subject and allegory most explicitly. Such works derive their efficacy from an artist who acts as visionary witness to inherent connection and beauty that is stated as a matter of fact rather than as a state of exception.
of Half Gallery.

Her objects detach from their subordinate function to humans and are rendered into a realm of sacred uselessness as we see in *Giddy Up*. Here, the elements basic to the sign of 'shoe' are preserved up to the edge of coming undone. Casey's love of a form's inner life telegraphs through the shoes' individualities and magnifies in their lack of conforming to even the concept of remaining identical as a pair; unshackled from the yokes of human need, the shoes float, free to participate in a society of the sentient.

Overall, the strongest case for the consistency of Casey's vision that is a common element of all her works, is made by the largely bi-chromatic application of paint that presents her subjects with an immediacy that reflects the artist's confidence in their autonomy. That is to say, its only by roughly two colors per any given segment of Ginny's subjects that she provides us with the maximum amount of information which provides these objects a credible volume without invoking a conceptualism that would compete with the amplitude of their presence. Orchestrating the enumerated qualities of Ginny Casey's paintings, this privileging of immediacy only serves the virtues of a vision unencumbered by excess.

THE NEW YORKER

MAY 2018

GOINGS ON ABOUT TOWN: GINNY CASEY

By New Yorker Staff

Imagine a short story by Franz Kafka, illustrated by Gahan Wilson in collaboration with Milton Avery, and you get a sense of this young painter's work. Shadowy blue-green interiors assume claustrophobic dimensions in big square paintings, in which a lime-green easy chair shares the frame with an oversized metronome and a wooden door meets disproportionately large keys. In the show's standout painting, two beautifully rendered blue hands extend from the cuffs of an unbuttoned shirt, which is draped over the back of a suspiciously corporeal chair.

title

JUNE 2017

Ginny Casey and Jessi Reaves, Institute of Contemporary Art

By Bridget A. Purcell



Ginny Casey and Jessi Reaves. Installation view

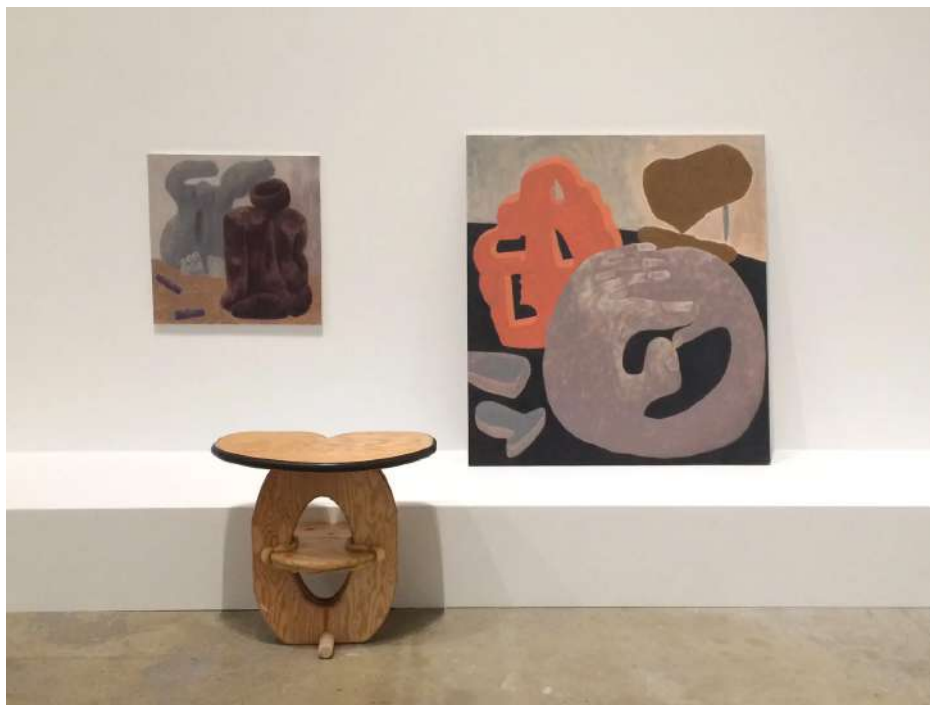
A gallery full of furniture, split to pieces, dressed up, tipping over, emitting light. Lamps with handmade shades create a domestic space that one does not often feel inside an art gallery. The viewer is invited to sit on hybrid objects, fractured couches and armchairs with plush upholstery ruptured and carefully pieced back together. Paintings occupy the spaces between the sculpture, with brightly-rendered chairs in conversation with furniture around the room – a ladder leaning against a wall, another painted into a canvas with soft, feathery brush strokes. Such is the interplay between the work of Ginny Casey and Jessi Reaves, both makers invested in the fracturing and re-forming of indoor spaces that come apart and fall to bits, only to ultimately come together again, forming a version of reality that is slightly off.

In her paintings, Ginny Casey explores departures from ordinary uses for consumer goods. She places household entities in conversation with one another, creating worlds where a vessel can take on human qualities and unidentified fragments are leftover remnants of mysterious action. At times her paintings capture an act of remaking in motion, recording destruction just as it is starting. *Blue Table* depicts a saw sinking into a table, just beginning to cut it in half, creating an impossible, tilted angle for the viewer to consider. Casey's tables often embrace an odd perspective, as materials appear to be sliding off and tools and fragments appear in vignettes, frozen right before the chaos really takes off. The paintings' only human presence is in the form of isolated parts – hands taking on sculptural qualities as they hover eerily above a surface, severed feet and a human ear, devoid of gore and always rendered in the same cheery palette. If at first glance the paintings seem calm, whimsical even, the interior tensions play out as the subjects face off within these staged spaces, reordering themselves according to a new logic.

Sculptures created by Jessi Reaves are visibly subtractive but also highly additive, as bits of debris and tubes of fabric combine with material stripped from chairs and unfinished wood in various forms. Wood is cut into ambiguous shapes, then carved into and stacked to create skeletal structures. The pieces combine an aesthetic that is anything but precious with special care, line work drawn on in marker (seemingly for planning purposes but left visible) next to laminated wood that is carefully cut and sanded to a rounded edge. At times Reaves will dress her wooden armatures with a carefully sewn fabric skin stretching over a structural geometry, adding color, texture, pattern, even glitter. In *Night Cabinet (Little Miss Attitude)* Reaves creates an elaborate fabric garment for a plywood object that almost seems figurative; zippers closed in places and fully pulled back in others, glamorizing a structure that would otherwise be genderless, devoid of personality, perhaps less human.

It's easy for the mind to jump to gender while spending time in this exhibition, as domestic items and spaces historically point to femininity, though it's important to note that nothing in this exhibition looks like something you would find in an advertisement or a catalog for home goods. More typical interior stereotypes are largely absent here: none of the depicted items are defined by a perfect home décor system that must remain trapped in place, with all messes carefully contained. In Casey's painting *Moody Blue Studio* a pink table with spindly legs assists in the creation of a sculpture, with a giant pair of scissors taking up almost the entire tabletop surface, as floating hands shape a figural form that may be female, or maybe not. Allusions to gender are mostly subtle, which seems to suggest that the artists are trying to avoid an instant or more predictable read. Opening up the domestic sphere to atypical situations allows for alternate definitions to emerge, stretching toward a future moment where perhaps an image of an interior space or representations of household products may no longer point to a specific gender at all.

While there is much that is dissimilar between the works of Casey and Reaves, there is a similar impulse to dissect familiar entities, to depart from the confines of the normal and instead present another possibility for what a reality or world could look like. Their works are at once dynamic and static, beautiful and off-putting, recalling both the functional and the decorative, the mass produced and the unique. At a time in human history where so much is in flux, these projects offer a new reality born from the destruction of older systems, presenting possibilities for consumer culture to take on updated identities, and allowing for more traditional definitions of the domestic sphere to expand. These artists remove commodities from the unconscious assembly lines of consumer culture, rescuing them from the invisibility of the trash heap, ultimately clearing the decks for something new.



Ginny Casey and Jessi Reaves. Installation view

ARTFORUM

MAY 2017

Ginny Casey and Jessi Reaves

By Cat Kron

A bulbous, raunchy anthropomorphism runs through the paintings of Ginny Casey and the sculptures of Jessi Reaves. Casey's paintings, featuring cool-toned, swollen hands and vases, and Reaves's furniture-based constructions both confront the life of the decorative object. While these emerging artists clearly share a fascination with the everyday, the most striking common aspect of their practices is an uncanny, subtly grotesque emphasis on the body as it assumes the forms of (or interacts with) household objects. This two-person show features more than thirty recent works, several made for the occasion, and comes on the heels of Reaves's critically heralded interventions at this year's Whitney Biennial. Accompanied by a catalogue featuring essays by Ickes and art historian Julia Bryan-Wilson, the show pushes beyond the rote feminist strategy of the appropriation and inversion of the domestic to explore something far creepier.

Art in America

DECEMBER 2016

GINNY CASEY

By Eric Sutphin



Ginny Casey: *Drawer Game*, 2016, oil on canvas, 43 by 40 inches; at Half.

Ginny Casey's paintings often cast objects and human forms in allegories for making. On view in her recent exhibition at Half Gallery, for instance, *The Potter's Legs* (2014) depicts a purple-fleshed figure struggling to carry a vaguely ear-shaped form toward a large block of gray clay draped with a cutting wire, the image capturing the sense of an artist's clumsy crawl toward resolution. The influence of Philip Guston is apparent throughout Casey's work. In the mid-1960s, Guston began to isolate studio tools and trappings in a series of paintings, a strategy that would culminate in some of his most iconic and personal images, such as *The Painter's Table* (1973). Casey demonstrates a similar technique, creating paintings that suggest still lifes but are more like narrative tableaux that play with the distinction between the living and the inanimate.

Casey's paint handling is soft, and she uses a variety of stippling techniques, applying dryish pigment to the canvas and at times wiping or scraping the paint away to model her bulbous vessels and body parts, which seem cast in dusky and diffuse light. In *Drawer Game* (2016), a blue hand hovers over a birdhouse-like box with a hole through which a curious eye peeks. A brown foot pops out from the bottom of the box, while a large blue ear lies on the floor below the table on which the box sits. *Hands in Vases* (2016) shows one hand emerging from a celadon vase and another from a dirty golden vase. The hands are like coconspirators in some unknown task, as the former points down to the latter, which touches a knife lying below it. In *Purple Conversation* (2016), which is set in a desert-type landscape, a violet-colored vessel that resembles an owl and is perched on a branch turns toward a dark purple fluted vase, the two appearing to be in dialogue. These vignettes are rendered in shallow, tightly cropped pictorial space. The objects are pushed to the front of the picture plane, producing a theatrical effect, as if the drama were unfolding front-row center in a small theater.

Casey synthesizes the influences of painters ranging from Milton Avery to Morandi to Guston in wholly original paintings that cast a universe of specific objects (invented or real) in scenes that celebrate play and creative mischief. *Pink Block* (2016) shows two eyes peering from deep within a hollowed-out coral-colored cube that rests on two blue bodily stumps. Casey frequently portrays mysterious spaces where impish figures and objects lie in wait, ready to be called out into the open, her scenes enlivened with anticipatory energy. Her paintings suggest that the artist's studio is a world in which myriad unexpected things dwell.



CURRICULUM VITAE

GINNY CASEY

b. 1981 in Niskayuna, NY, US
Lives and works in North Arlington, NJ, US

EDUCATION

2008 MFA, Rhode Island School of Design, Providence, RI, US
2003 BFA, The College of Saint Rose, Albany, NY, US
2001 SACI College of Art and Design, Florence, IT

SOLO & TWO-PERSON EXHIBITIONS

2023 *Bewitched*, Nino Mier Gallery, Brussels, BE
2021 *Combing the Honey Home*, Half Gallery, New York, NY, US
2019 *Trap Door*, Nino Mier Gallery, Los Angeles, CA, US
2018 *Skeleton Key*, Half Gallery, New York, NY, US
2017 *Built from Broke*, Nino Mier Gallery, Los Angeles, CA, US
Ginny Casey & Jessi Reaves, Institute of Contemporary Art, University of Philadelphia, Philadelphia, PA, US
2016 *Play Things*, Half Gallery, New York, NY, US
Ghost Maker, 106 Green, Brooklyn, NY, US
2014 *Ginny Casey and Heather McPherson*, Tompkins Projects, Brooklyn, NY, US
2012 *Green Teeth*, Culture Room, Brooklyn, NY, US
2006 *Kindred Creatures*, Amrose and Sable Gallery, Albany, NY, US

GROUP EXHIBITIONS

2023 *Beach*, curated by Danny Moynihan, Nino Mier Gallery, New York, NY, US
Breathless, Myriam Chair Gallery, Paris, FR
Works on Paper: 100 Years, Amanita Gallery, New York, NY, US
2022 *Blind Field*, curated by Matt Bollinger, 1969 Gallery, New York, NY, US
2021 *Nature Morte*, The Hole, New York, NY, US
Salon de Peinture, Almine Rech, New York, NY, US
Inaugural Exhibition, Nino Mier Gallery, Brussels, BE
Surfaces, Nino Mier Gallery, Los Angeles, CA, US
2020 *Sympathetic Magic*, Blum & Poe, Los Angeles, CA, US
The 5 Year Show, Nino Mier Gallery, Los Angeles, CA, US
King Dogs Never Grow Old: Curated by Brooke Wise, Diane Rosenstein, Los Angeles, CA, US
Paper (and one on wood), Nino Mier Gallery, Los Angeles, CA, US
Under Glass, Half Gallery, New York, NY, US
2019 *Domestic Horror*, Gagosian Gallery, New York, NY, US
2018 *Early 21st Century Art*, Almine Rech Gallery, London, UK
SEED, Paul Kasmin Gallery, New York, NY, US
Cliche, Almine Rech Gallery, New York, NY, US

- 2017 *Sitting Still*, Bravin Lee Programs, New York, NY, US
Stack, Kathryn Markel Fine Arts, New York, NY, US
Hors D'oeuvres, Half Gallery, New York, NY, US
- 2016 *Tie His Hands Gently*, Romeo, New York, NY, US
Fathoms, curated by John McKissick, Radical Abacus, Santa Fe, NM, US
Me, My, Mine, curated by Carrie Moyer, DC Moore, New York, NY, US
Nurture/ Nature, curated by Matthew Mahler, 245 Varet, Brooklyn, NY, US
Double Nickels on the Dime, curated by Benjamin Edmiston, D'Agostino & Fiore, New York, NY, US
- 2015 *Two Painters One Sculptor*, Esther Massry Gallery, The College of Saint Rose, Albany, NY, US
Star Gazer/ Ancient Light, curated by Polly Shindler and Will Hutnick, Trestle Projects, Brooklyn, NY, US
Space Answers, curated by Stuart Lorimer and Emily Davidson, Bannerette, Brooklyn, NY, US
Not Color Absolute, curated by Nick De Pirro, Proto Gallery, Hoboken, NY, US
- 2014 *Secret Santa's Car Key Party*, curated by Zuriel Waters and Steve Mykiety, Orgy Park, Brooklyn, NY, US
Do it Yourself, curated by Julie Torres, 195 Morgan Avenue, Brooklyn, NY, US
The Last Brucennial, 837 Washington Street, New York, NY, US
- 2013 *A Country Road. A Tree. Evening.*, curated by Sean Robert FitzGerald, FJORD, Philadelphia, PA, US
Hot Bed, TGIF Gallery, Queens, NY, US
A Country Road. A Tree. Evening., FJORD, Philadelphia, PA, US
- 2012 *Thirteen*, curated by Anthony Cudahy, AMO Studios, Brooklyn, NY, US
Stones, Bones and Relics, curated by Anna Mikhailovskaia, Brooklyn Fire Proof, Brooklyn, NY, US
- 2010 *County Affair*, curated by Aaron Ribeiro and Guillermo Creus, Fortress to Solitude booth, NADA, Calicoon, NY, US
The Drawing Show, Tompkins Projects Gallery, Brooklyn, NY, US
- 2009 *Will it happen?*, curated by Kelsey Harrington, Elga Wimmer Gallery, New York, NY, US
- 2008 *RISD Graduate Thesis Exhibition*, The Dunk, Providence, RI, US
- 2007 *Organically Speaking*, curated by Tim Massey, Tower Fine Arts Gallery, SUNY Brockport, NY, US
Eating the Sands of Time, Knew Gallery, Washington, D.C., US
Whimsy Sex, curated by Chris Robinson and John Baca, Sol Koffler Gallery, Providence, RI, US
Swap/Meet, Icebox Gallery, Tyler School of Art, Philadelphia, PA, US

BIBLIOGRAPHY

- 2021 Sasha Bogojev, "*Ginny Casey is Combing the Honey Home*", Juxtapoz Magazine, March 8, 2021
 Alfred Rosenbluth, "*Ginny Casey: Combing the Honey Home at Half Gallery*," Whitehot Magazine, April 2021
 Gabriel H. Sanchez, "*Ginny Casey*", Artforum, Summer 2021
- 2020 Avery Wheless, "*King Dogs Never Grow Old*", Artillery Magazine, January 2020
- 2019 Joseph A. Hazani, "*Trap Door' & 'Black Elf' By Ginny Casey & Ulrich Wulff @*

- Nino Mier Gallery*, Adilettante.com, May 2019
- Fan Zhong, "*The 10 Art Clichés the Art World Hates to Love (or Maybe Just Plain Loves)*", W Magazine, June 20, 2019
- Caroline Goldstein, "*Editors' Picks: 8 Things Not to Miss in New York's Art World This Week*", Artnet News, September 2, 2019
- 2018 Fan Zhong, "*The 10 Art Clichés the Art World Hates to Love (or Maybe Just Plain Loves)*", W Magazine, June 20
 "Ginny Casey", The New Yorker, May 14
 Martha Schwendener, "*10 Galleries to Visit Now on the Upper East Side*", New York Times, April 26
 "The Brief", Art in America, January
 Perwana Nazif, "*ALAC: Portrait of a Sunny City*", Elephant, January 26
 Charlotte Ickes and Julia Bryan-Wilson, "*Ginny Casey & Jessi Reaves*" Exhibition Catalogue
- 2017 Julia Schwartz, "*Ginny Casey in Philadelphia*", Painter's Table, June 2, 2017
 Cat Kron, "*Ginny Casey and Jessi Reaves*", Artforum, May 2017
 Eric Sutphin, "*Ginny Casey*", Art in America, January 2017
- 2016 Howard Halle, "*The top five New York art shows this week*", Time Out New York, September 13, 2016
 Ryan Steadman, "*9 Things to Do in New York Before June 2017*", Observer, June 16, 2016
 Sharon Butler, "*Body parts: Clarity Haynes, Catherine Haggarty and Ginny Casey*", Two Coats of Paint, February 25, 2016
 Anthony Cudahy, "*Paintings that Conjure the Ghostly Hand of the Artist*", Hyperallergic, February 16, 2016
 "Ginny Casey", The New Yorker, February 15, 2016
- 2014 Anna Mikhailovskaia, "*Something Darker Lurks, Lucid Dreams by Ginny Casey*", Arts in Bushwick, May 31, 2014
- 2013 Kristin Iversen, "*Ginny Casey: An Artist's Search for Meaning*", Brooklyn Magazine, March 2013
- 2012 Sharon Butler, "*Ginny Casey's Recurring Sensations*", Two Coats of Paint, August 2012
 "The Best of Brooklyn", L Magazine, August 1, 2012
 Paddy Johnson & Whitney Kimball, "*Recommended Bushwick Open Studio: Ginny Casey*", Art F City, May 30, 2012

WRITING AND OTHER PROJECTS

- 2016 *Double Spar*, Slow Youth Projects
- 2014 *The Pipes That Leaked Into My Paintings*, Packet Biweekly, Issue #40
Comedy event at "Family-Style", Formerly Pocket Utopia, 191 Henry St., New York, NY, August

AWARDS

- 2018 Painting Fellowship, New York Foundation for the Arts
- 2008 Joan Mitchell Foundation Grant Nominee, Rhode Island School of Design
- 2006 John A. Chironna Memorial Scholarship, Rhode Island School of Design
 Graduate Fellowship, Rhode Island School of Design



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