



DASHIELL MANLEY

INFO@MIERGALLERY.COM
WWW.MIERGALLERY.COM
7277 SANTA MONICA BOULEVARD
LOS ANGELES, CA, 90042
T: 323-498-5957



The practice of Los Angeles-based artist Dashiell Manley (b.1983) has been characterized by focused, repetitive, and often times labor-intensive techniques and processes. From the New York Times series, in which he transcribed and abstracted the front pages of the newspaper, to his Various sources (quiet satires), for which he reproduced, altered, and collaged political and topical cartoons, Manley's early work emphasized systems of production as means of understanding and exploring the daily news. With his Elegy series, which he began developing in 2016, Manley began to shift away from analytical manifestations to more emotional and psychological expressions on the canvas, allowing himself to open up his gestures and movements. With this new approach, he established a singular technique—sculpting the oil paint with a palette knife—that resulted in colorful, highly-textured, abstract canvases, that at once inspires a sense of awe and meditative quietude.

Dashiell Manley (b. 1983, Fontana, CA) lives and works in Los Angeles, California. Manley's work has been exhibited internationally at Nino Mier Gallery, Los Angeles; Jessica Silverman Gallery and Marianne Boesky Gallery, New York.



SELECTED WORKS



Dashiell Manley
through passages (there and back), 2022
Oil, graphite, cold wax, and oil stick on linen
Diptych
60 x 48 in (each)
152.4 x 121.9 cm (each)
(DMA22.001)



Dashiell Manley
Can, will, don't, 2022
Oil on linen
60 x 48 in
152.4 x 121.9 cm
(DMA22.007)



Dashiell Manley
Elegy for whatever (untitled elegy), 2017
Oil on linen
72 x 60 in
182.9 x 152.4 cm
(DMA22.005)



Dashiell Manley
ordinary stoppages, 2018
Oil on linen
39 x 32 in
99.1 x 81.3 cm
(DMA22.004)



Dashiell Manley
planetary thoughts, 2019
Oil on linen
12 x 16 in
30.5 x 40.6 cm
(DMA22.003)



Dashiell Manley
grid, 2021
Oil stick on paper
30 x 22 in
76.2 x 55.9 cm
(DMA21.015)



Dashiell Manley
grid, 2021
Oil stick on paper
30 x 22 in
76.2 x 55.9 cm
(DMA21.017)



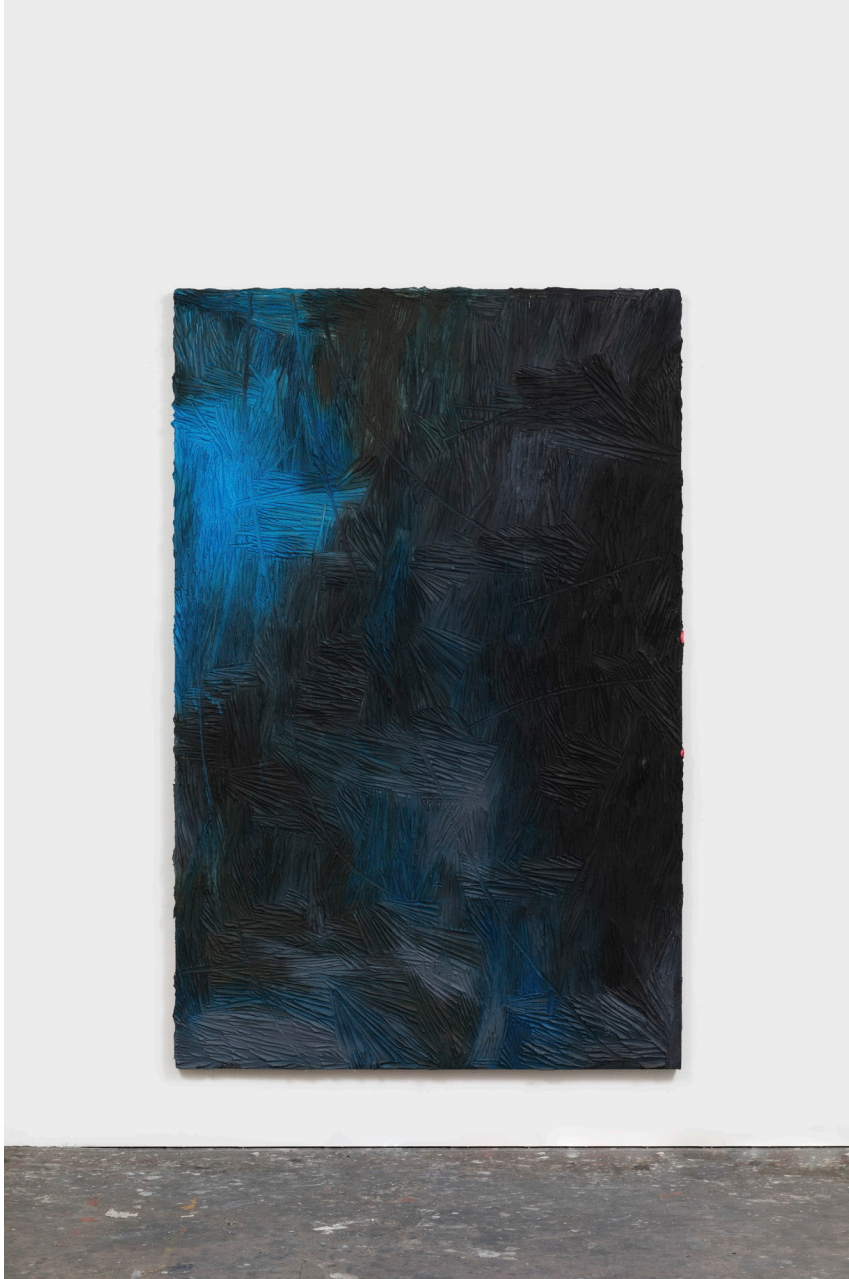
Dashiell Manley
hiding (S.P., the white whale), 2021
Oil on linen
60 x 84 in
152.4 x 213.4 cm
(DMA21.003)



Dashiell Manley
progression session, 2021
Oil on linen
60 x 84 in
152.4 x 213.4 cm
(DMA21.005)



Dashiell Manley
afterparty, 2021
Oil on linen
60 x 48 in
152.4 x 121.9 cm
(DMA21.009)



Dashiell Manley
untitled (transformation), 2021
Oil on linen
83 x 52 in
210.8 x 132.1 cm
(DMA21.007)



Dashiell Manley
You Can't be Here with Me, 2020
Oil on linen
39 x 32 in
99.1 x 81.3 cm
(DMA20.007)



Dashiell Manley
lost paintings (uprooted fantasy), 2020
Oil on linen
48 x 60 in
121.9 x 152.4 cm
(DM20.001)



Dashiell Manley
N, 2020

Oil on pencil on paper
11 1/2 x 15 in, 29.2 x 38.1 cm (unframed)
17 x 13 1/2 in, 43.2 x 34.3 cm (framed)
(DMA20.003)



Dashiell Manley
TOO MUCH, 2020
oil and pencil on paper
11 1/2 x 15 in, 29.2 x 38.1 cm (unframed)
17 x 13 1/2 in, 43.2 x 34.3 cm (framed)
(DMA20.004)



INSTALLATION VIEWS



Installation View of Dashiell Manley at GROUP SHOW: ECHO CHORDS,
Nino Mier Gallery, Los Angeles, 2020.



Installation View of Dashiell Manley at GROUP SHOW: ECHO CHORDS,
Nino Mier Gallery, Los Angeles, 2020.



PRESS

September 2018

Editors' Picks: 17 Things Not to Miss in New York's Art World This Week

Here's what not to miss during the unofficial start to the fall season.

By Sarah Cascone



Dashiell Manley, *the sweep* (2018). Photo by Object Studies courtesy of the artist and Marianne Boesky Gallery, New York and Aspen. ©Dashiell Manley.

9. **"Dashiell Manley: Sometimes We Circle the Sun" at Marianne Boesky Gallery**

Dashiell Manley's new large-scale oil paintings represent a major departure from recent series in which he painted copies of political cartoons and the front page of the *New York Times*, responding directly to the news cycle. His "Elegy" canvases, with their abstract compositions of thickly applied paint, shaped with a palette knife, are based on more personal meditations on current events.

Location: Marianne Boesky Gallery, 509 West 24th Street

Price: Free

Time: Opening reception, 6 p.m.-8 p.m.; Tuesday-Saturday, 10 a.m.-6 p.m.

- Sarah Cascone

November 23, 2016, Jeffrey Edalatpour

No News Is Good News



The artist Dashiell Manley paints the front page of yesterday's newspaper as a blurry, baffling mess. In other words, he reveals a collection of faded headlines for what they are. In the exhibit *New to the Cantor: Dashiell Manley*, this "front page" series of watercolor pencils on canvas convey, at once, a literal and a figurative sense of a newspaper's psychic and physical decay. This institutional rot was made manifestly clear during this year's rancorous political season.

The headlines and social media outbursts (which regularly post as undisguised opinion mongering instead of verifiable fact) are now saturated with hyperbole and the deliberately misleading rhetoric of fake news, that even despite the election having ended, now shows no sign of stopping. Post-truth is, in fact, the word of the year that defined America's incurious acceptance of every malevolent utterance sent like furious spitballs from the bully pulpit.

On 8-foot-tall canvases, Manley, who has an MFA from UCLA and a BFA from the California Institute of the Arts, incorporates a day of those headlines into this series of paintings. The *New York Times*, Thursday October 2 2014, national edition Southern California (front page) 2016 contains washes of plum, violet and black. The words themselves are randomly handwritten, horizontally and vertically, and mostly illegible, as intended. The overall effect evokes a Japanese watercolor made in the aftermath of a tsunami. The muted palettes are the same. The tendency toward chaos and muddied abstraction is not.

Manley again attempts to distort the meaning of media in the second of three series in the show: *Various sources (quiet satires)*. On large white backgrounds, he reproduces cartoon images from newspapers on uneven pop-colored grids. He's adapted some of Basquiat's lines and squiggles but without his dynamism or intent. Unlike the text-based paintings, Manley doesn't make the cartoons his own. They sit statically on the canvas neither speaking to each other or the viewer. If they're simply jokes turned upside down, they remain woefully unexplained.

In a departure from the media focused work, the *Elegy for whatever* paintings are lovely experiments in impasto. (*a haystack lit from the back*) 2016 is not unlike a densely arranged collage. The association with the word *haystack* may be a stretch, but if you squint and turn your head at the right angle, the colors of sky and field merge and emerge from all those heavy stacks of oil. Manley has even made one in jet black (*untitled elegy*) 2016. The *elegy* series is the newest, so it could be an *elegy* for the news industrial complex. But it also reminded me of the darkest Rembrandt etchings across the hall. Someday Manley might reveal the story hiding underneath all that black.

CULTURED

June 2017

Elegy for a Young American Artist

By Michael Slenske



Dashiell Manley. Portrait by David Benhaim.

Two years ago, as a direct response to his acclaimed New York Times and Various Sources paintings, L.A.-based artist Dashiell Manley made the first foray into oil on canvas with a body of work simply titled *Elegy*.

“I was dealing with the content of the world, all this information and news as it was reported on the front page of The New York Times and that process was very overwhelming because it was this slowed down consumption of repetitive, redundant information,” says Manley of the works which depicted every story (with amplifications of words like ISIS, Ebola and the highlights from the 2016 election) from selected front pages of the *Gray Lady* written out in pastel watercolor pencil and gouache in every direction on eight-foot canvases finished with a silver wash to blur the news of the day. In the fall of 2014 he began the *Various Sources* works, painted in a similar manner, which were abstracted from political cartoons found in *The New Yorker* and *Charlie Hebdo*. “When I did the first show of *Times* paintings the attacks on *Charlie Hebdo* happened so all of a sudden these works that were kind of funny became pretty dark. It felt like the cartoons removed from context furthered their ability to be misunderstood, the caricatures blatantly tried to instigate.”

To combat the frustrations of working with real time news and satire that literally cost people their lives, Manley began a “DIY Buddhist meditation” and started making his elegiac paintings as an artistic reprieve in the studio. By establishing a set of problems on the canvas—“I’m going to try to make something ugly, then make it pleasing”—he would attempt to solve them with a series of meditative marks in oil impasto on linen that resemble zen gardens, impressions of foliage, seashells, dirty rutted roads or slashing cuts depending on perspective and palette.



“I was thinking about the three series as dealing with the same content just in three different ways; textually, pictorially and emotionally,” says Manley, who considers the Elegy paintings the last part in a trilogy, which were all shown together in his recent solo museum debut at Stanford’s Cantor Arts Center. While he agrees that they mourn the deaths of the first two series and represent a Rorschach of all his previous work, the act of making them is not completely psychological. “I want to figure out the simplest mark I can possibly make that when repeated over the entire surface, the picture plane still holds up,” he says. “How can I strip this down to the simplest gesture possible?”

Stacks of oil-coated palette knives—his preferred tool for the works—are scattered about the studio floor and the low register vibrato of cars passing on the 101 Freeway hums in the background. Walking around his 1,700-square-foot Echo Park studio dressed in black New Balance tennis shoes and a black t-shirt tucked into oversized jeans, while his bushy mustache and ponytailed hair bloom from beneath a weathered 2016 US Open cap, he points to two 85 x 110-inch canvases that will be exhibited at the Los Angeles Nomadic Division

this month. They mark a shift from his earlier pastels and his more recent black elegies with bright under-paintings that reveal frenetic scrawls in pencil and the phrase, ‘THE DISSSSSSPOSAABLEE.’



“I had no intention of these ever being seen,” he says of the series walking into a storage room with his private collection of early elegies. “It was this thing I was doing in this back room.” Since he graduated from UCLA in 2011, Manley’s history-mining work (featuring stop-animation, video and two-sided film still style paintings made from sets and floorboards from his studio referencing everything from texts he’d written to Edwin S. Porter’s 1903 film *The Great Train Robbery*) has been a lightning rod for collectors and curators. His early work was included in the Hammer’s 2012 *Made in LA Biennial* and the 2014 *Whitney Biennial*, so it was only a matter of time before his recent studio secret got out.

“If there can be an artist high like there is a runner’s high he’s probably in that moment right now because he’s worked really hard to get here and what you see in those paintings are all the work he’s done up to this point rendered through his humanistic hand,” says John Rubeli, a longtime collector of Manley’s who first met the artist when he was working in a Chinatown strip mall studio next to Night Gallery’s original space. Rubeli bought one of the first *Elegy* paintings, a 40th birthday present for his wife Stacy, after catching a surprise glimpse of them during a visit to see the *New York Times* and *Various Sources* work. “Stacy and I got back home and we couldn’t stop thinking about them for three days. But you can’t just look at them as pretty pictures, those pictures come with a lot, there’s a lot in those gestures and paint-



ings and it’s impossible to understand them without understanding his own historical context.”

At the moment, Manley is looking to shift the context forward yet again with a collaborative show, scheduled for the fall, with fellow L.A. painter Andy Woll. The two artists plan to rent out a 5,000-square-foot warehouse inside of which they are looking to install a 20 x 30-foot room. On the interior, they will hang their respective high chroma paintings—Manley’s elegies and Woll’s latest paintings of Mt. Wilson depicting abstractions of the peak’s crevasses and couloirs embedded with imagery from 6th century Grecian vessels—lit by high wattage overhead lights and seen through portal windows. The exterior of the structure will be adorned with greyscale works.

“We started at very different points but we’re coming together,” says Woll, who has been talking to Manley about the similarities in the work for a year and the pair recently staged a revelatory test hang. “The representational imagery in my paintings would pull an image out of his works.”

Those images are partly a result of the “notations” (little editing marks that originally indicated problems that needed resolving) that became their own aesthetic function of the works, which now represent Manley’s longest running series to date. Toward the end of our visit, Manley pulls a 2 x10-foot horizontal panel from a corner and mounts it on a wall in a small viewing room/office in the front of the studio to show



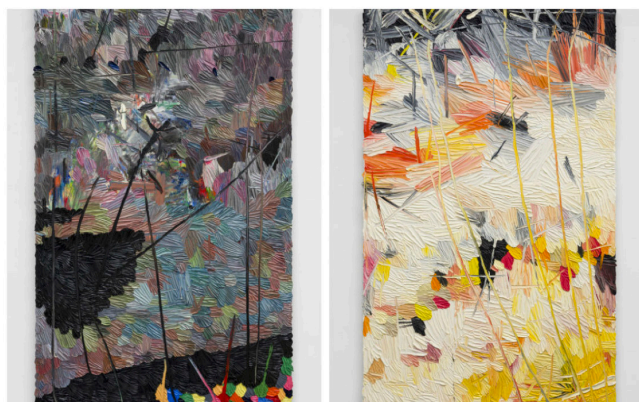
his latest evolution. From left to right the painting moves from bright fans of colors that devolve into a series of sharp black slashes, and then concludes in a choppy sea of grey swirls that resolve in a cleansing expanse of blank white. He isn't certain it's finished, and not really sure he even likes it, but there's some ineffable quality about the hypnotically chaotic work that just won't let him go.

"There's something about my makeup or my intuition that is fundamentally flawed in that when I think I'm going to like something forever, in a year I'm like, 'God, what a piece of shit.' In other words, my judgment is just fucked," he says with a grin. "This will become my favorite painting."

BLOUINARTINFO

Breakdown: Dashiell Manley Deconstructs the News

By Margaret Carrigan, November 17, 2016



It's been a tough news year: routine reports of police brutality, ongoing terrorist attacks around the world, icon losses like David Bowie and Prince, Brexit, a "yuge" US election upset. It's enough to make anyone's head spin, especially for Los Angeles-based artist Dashiell Manley whose painting practice revolves around processing and "working through" the daily news, however disheartening. In his first solo show with New York's Marianne Boesky Gallery, "whatever, a vibrant holiday," Manley presents a new body of work titled "Elegy for whatever," which explores the emotional and psychological experience of the breaking news cycle.

This isn't the artist's first attempt to tackle the news media beast. In 2014, Manley began his "New York Times" series, in which he transcribed every word from the front page of the paper onto canvas in watercolor pencil before blurring and abstracting the text with water. His subsequent series, "Various sources (quiet satires)," featured reproduced political cartoons that he then manipulated and collaged to decontextualize them from the news subjects they reflected.

However, Manley's "Elegy for whatever" works are less about mediating the news, as he did in the previous two series. Instead, the "Elegy" paintings represent what it feels like to be the mediator: They reveal the artist's emotional responses

to the often difficult stories he spent hours, days, and weeks pouring over and manipulating. Manley spoke with ARTINFO about his labor-intensive process and how it's changed the way he views the news. Your "Elegy" series grew out of your previous body of work that was based on the front page of the daily New York Times. What attracted you to the venerable newspaper as creative source? How does the "New York Times" series relate to this new work?

For the "New York Times" series — which are large text-based, watercolor on canvas paintings — I essentially used the front page of the Times as a set of instructions to make a work. I rigidly copied by hand every piece of text from a given day's front page on to the surface of this canvas, writing in multiple directions and washing that text out with a little water after each line. I started the project because I wanted to re-engage with information on a daily basis: At the time I felt like I wasn't reading news, I was just looking at news streams. I was getting my news from websites like Facebook and I wasn't really ingesting infor-

mation, I was just kind of skimming the surface. That series, then, was an attempt to try to understand and process information.

But it very quickly became a process that functioned much differently for me. The front page of the Times has four to seven stories on it daily, and I would be dealing with those stories very slowly: It would take me anywhere from 12 to 20 hours to complete a painting. I would usually work straight through, so I was ingesting and dwelling on those specific stories for a prolonged period of time. I routinely found myself in a state where I was overwhelmed with all this information — at that time, about Ebola, ISIS, Ferguson: big stuff.

I felt like I was blindly accumulating data in the same way that the NSA is accumulating data to no end — they're spying on the people of the United States, but for no particular reason. It's just pure and utter accumulation of data for the sake of accumulating data; how they begin to organize and parse information from that data is another question entirely that they'll have to deal with later. In a way, I began to feel like this machine that was accumulating information, but because I'm not a machine, it became utterly overpowering.

I started to think about the inadequacies of language as a vehicle for disseminating information. I thought a lot about pre- linguistic forms of communication: symbols and images. I was looking a lot at these cave paintings at the time for a different project I was working on and, for me, there was an analogy between cave painting and journalism. I would Google a lot of the headlines that I was working with in the "New York Times" works and search what came up in the "Images" results. It led me to satirical political cartoons based on the events that were in the news. These political cartoons, particularly when decontextualized and stripped of any formal language or formal text, were non-linguistic, non- text-based news communication.

So I began making new works using the same process as the "New York Times" paintings: I would take political cartoons from various sources and copy them, then wash them out. At first, I was mainly using New Yorker cartoons, but a few Charlie Hebdo cartoons had found their way into one of the paintings. This was right before the attack on Charlie Hebdo; all of a sudden, within a day, the meaning and weight of the paintings completely changed. And it had nothing to do with me. It felt a little freaky and I felt a little vulnerable with it. As a result of that, I stopped making the cartoon paintings for a while, which I called the "Various Source" paintings. I would come into the studio and I would start to work on one of them, and I would draw one of the cartoons on the surface of the canvas and I would just kind of freak out. It was a mix of anxiety and a reluctance to think about what was occurring in the world around me.

The whole experience opened up this mental and psychological place in me that these "Elegy" paintings came out of. In a lot of ways, these works come from or use similar content to the "New York Times" and "Various Source" paintings, but they deal with that subject matter in a completely different way. I view the three series as a kind of trilogy. The "New York Times" paintings deal with the world as its reported textually, the "Various Source" paintings deal with it as it's being reported pictorially, and the "Elegy" paintings are the result of me processing this information on an emotional level.

The paintings are very beautiful: abstract, almost impressionistic, often awash in muted colors. But when you're describing your process, it's very angst-ridden. Is there much of a relationship between the colors you choose and the topics you're responding to when you create these works? Is there a kind of color theory involved with this process?

I would say I never sought to make something that could occupy the same space as the event in question. In other words, it was never my intention, nor do I think I could, make a painting that carried the same intellectual or emotional weight of the event itself. Therefore, I initially — and still do — think of these paintings as counterpoints to the ideas presented in the news. I saw them as a kind of refuge from the chaos, from a lot of the terror I was meditating on as I created them.

That said, I always approach a painting with a specific color and palette in mind. It's never just completely intuitive for me, like starting with 20 colors and just going for it. Early on a lot of the first paintings started out just using a palette of red, green, blue, and yellow. Then I would apply copious amounts of white over that as an attempt to cover it up. As a result, I ended up with these really pastel-heavy pictures. But then I started looking at specific examples of paintings throughout history, finding moments in particular paint-



ings that I really responded to or that resonated with me for a particular reason — usually for poetic reasons. I began basing a lot of paintings off these isolated moments within larger paintings. So there's one work in the show, "Elegy for whatever, partial haystack," that is based on a one-inch by one-inch section of a Monet haystack, where the hay hits the ground and this light is shining through it. It's an otherworldly moment in that painting and I wanted to explore it.

The color black was something I was afraid to use in these paintings for a while. So I would say the first half of the works there's no black. I think "Approaching Darkness" was the first painting I used black in. I suppose I was worried that it would just overwhelm the works. I didn't want there to be this one-to-one relationship between content or subject matter and the pictorial or formal qualities of the work. In other words, I didn't want it to be like, "I'm dealing with really dark subject matter, so therefore I'm making these really dark paintings." I wanted to reinforce the idea that these works were counterpoints to the news, not embodiments of it. I just felt like that would keep them open for the viewer. Once I did introduce black, I realized that that wasn't the case: It created moments within the painting that did have a kind of moodiness or a different psychological effect, and I thought that was actually really positive.

Do you feel like your relationship to news is different now based on the evolution of your work?

I think of these things — and again, this is a direct result of all three of these projects — less in terms of the specific events that generate them and more of the significance of those moments. So, not necessarily how these events will play out, but I suppose how they mark time from a historical perspective. Like in the "New York Times" works, every single one of those paintings has a story about Ebola in it. At the time, it was the biggest, scariest deal. And all of a sudden, one day it just wasn't in the paper anymore. What struck me is that nothing about Ebola necessarily changed, it just became this non-issue all of a sudden. With the "Elegy" series, I wanted them to function more poetically. I don't feel like they're closed historical markers. I feel like they're these open containers in which one can dump whatever anxiety or angst — or in my case, I'll end up dumping a lot of depression into them — and kind of use them as these generative tools to move past that stuff.

CV



DASHIELL MANLEY

Born in 1983 in Fontana, CA, US
Lives and works in Los Angeles, CA, US

EDUCATION

- 2011 MFA University of California Los Angeles, Los Angeles, CA, US
2007 BFA California Institute of the Arts, Valencia, CA US

SOLO EXHIBITIONS

- 2022 *Model_____*, Marianne Boesky Gallery, NY, US
2021 *Soft Hidings*, Nino Mier Brussels, BE
2020 *Dashiell Manley*, Silverlens Gallery, Manila, PH
Pastimes, Jessica Silverman, San Francisco, CA, US
2018 *sometimes we circle the sun*, Marianne Boesky Gallery, New York, NY, US
2017 *E*, Los Angeles Nomadic Division (LAND), Los Angeles, CA, US
E, Jessica Silverman, San Francisco, CA, US
2016 *New to the Cantor*, Cantor Art Center, Stanford University, Stanford, CA, US
whatever, a vibrant holiday, Marianne Boesky Gallery, New York, NY, US
2015 *Dashiell Manley*, The Fireplace Project, East Hampton, New York, NY
2014 *Company & Conversations*, Redling Fine Art, Los Angeles, CA, US
2013 *The Great Train Robbery (Scene 3 Version B)*, Redling Fine Art, Los Angeles, CA, US
A Descending Bolt (Paused), Luce Gallery, Torino, IT
Dashiell Manley, San Francisco, CA, Jessica Silverman Gallery, CA, US
2012 *Dashiell Manley*, Jessica Silverman Gallery, San Francisco, CA, US
2011 *MFA #2*, New Wight Gallery, University of California, Los Angeles, CA, US
were the our of the the the the, The End Gallery, Los Angeles, CA,

GROUP EXHIBITIONS



- 2021 *Tangerine Dreams*, Jessica Silverman Gallery x Various Small Fires, Seoul, KOR
We Are Here, Jessica Silverman Gallery, San Francisco, CA, US
- 2020 *In Production: Art and the Studio System*, Yuz Museum, Shanghai, CN
Conversational Spirits, Jessica Silverman Gallery, San Francisco, CA, US
- 2019 *Back in Black*, curated by Jens Hoffman, Fortes D'Aloia & Gabriel, S o Paulo, BR
- 2018 *Kinship*, Jessica Silverman Gallery, San Francisco, CA, US
Sky Above Clouds, curated by Meredith Darrow and Olivia Davis, Meredith Darrow Contemporary, Aspen, CO, US
Horizon Lives, Jessica Silverman Gallery @ 288 Pacific, San Francisco, CA, US
- 2017 *The Times*, The FLAG Art Foundation, New York, NY, US
Hotel Kalifornia, Lefebvre & Fils, Paris, FR
- 2016 *On my volcano grows the Grass*, closed, Artist Curated Projects, Los Angeles, CA, US
End of Semester, BBQLA, Los Angeles, CA, US
Summer Group Show, Ibid. Gallery, London, UK
Marinade, curated by Timo Fahler, BBQLA, Los Angeles, CA, US
Performing the Grid, Otis College of Art and Design, Los Angeles, CA, US
- 2015 *Weird Science*, Marianne Boesky Gallery, New York, NY, US
Old News (Again), curated by Jacob Fabricius, cneai=, Chatou, FR
- 2014 *Stars + Stripes: American Art of the 21st Century from the Goldberg Collection*, Bathurst, Regional Art Gallery, Bathurst, AU; traveled to Grafton Regional Art Gallery, Grafton, AU (2015); Manly Art Gallery and Museum, Sydney, AU (2015); Cowra Regional Art Gallery, Cowra, AU (2015); Manning Regional Art Gallery, Taree, AU (2015); Western Plains Cultural Centre, Dubbo, AU (2016); Wagga Wagga Art Gallery, Wagga Wagga, AU (2016); Latrobe Regional Art Gallery, Morwell, AU (2016); Ipswich Art Gallery, Ipswich, AU (2016)
Glomar: Axis of Information, Redling Fine Art, Los Angeles, CA, US
Variations: Conversations In and Around Abstract Painting, Los Angeles County Museum of Art, Los Angeles, CA, US
A Teoria do Desvio Raios Luminosos e Outras Historias, curated by Jacopo Crivelli, Visconti, SIM Galeria, Curitiba, BR
The History of Technology, Jessica Silverman Gallery, San Francisco, CA, US
The Whitney Biennial, Whitney Museum of American Art, New York, NY, US
- 2013 *Why Painting Now?*, Galerie Andreas Huber, Vienna, AT
Between This, That and the Other Thing, Harris Lieberman Gallery, New York, NY, US
- 2012 *Made in L.A. 2012*, The Hammer Museum; LA><ART; Barnsdall Municipal Gallery, Los Angeles, CA, US
This Is With It As It Is, Lora Reynold Gallery, Austin, TX, US



In The Making, Roberts and Tilton, Los Angeles, CA, US

- 2011 *Favorite Goods*, 002, Los Angeles, CA, US
The Delta, Alexys Schwartz Projects, Los Angeles, CA, US
Beige and Plastic, Khastoo Gallery, Los Angeles, CA, US
One for the money, two for the show, curated by Math Bass, Artist Curated Projects, Los Angeles, CA, US
- 2010 *MFA #2*, University of California, New Wight Gallery, Los Angeles, CA, US
Slab in Temporary Space, The Temporary Space, Houston, TX, US
Spatum Sets, Gallery 479, University of California, Santa Barbara, CA, US
- 2007 *Through no fault of our own*, 507 Rose Gallery, Los Angeles, CA, US
- 2006 *A drawing show*, Lime Gallery, Valencia, CA, US

SELECTED BIBIOLGRAPHY

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- 2020 Fuhrman, Anna. "How to Throw a Dinner Party like a Gallerist," The New York Times Style Magazine, January 22, 2020.
- 2019 Ropati, Ashley. "This Designer Duo's Vintage Home is Everything," Lonny, (January 25, 2019) [online]
- 2018 Cascone, Sarah. "Editors' Picks: 17 Things Not to Miss in New York's Art World This Week," Artnet News (September 3, 2018) [online]
- 2017 Runyan, Robin. "Culture Lab Detroit returns with discussion, exhibition on Post- Truth." Cultured Magazine. October 2017.
Slenske, Michael. "The Elegy For A Young American Artist." Cultured Magazine.
- 2016 Ghorashi, Hannah. "Marianne Boesky Gallery Now Reps Dashiell Manley," ARTnews (February 25, 2016) [online]
- 2015 Slenske, Michael. "Glass Acts," Blouin Artinfo (February 24, 2015) [online]
Willard Sachs, Danica. "Dashiell Manley: Time seems sometimes to stop," Art Practical (February 2015) [online]
Williams, Maxwell. "8 Emerging Artists to Watch Right Now," Details Magazine (July 9, 2015) [online]
- 2014 Brown, A. Will. "Dashiell Manley: Interview," Studio International (September 2014)



[online]

Bryant, Eric. "The Young Guns – 8 Whitney Biennial Artists Born After 1980," Artspace (March 2014) [online]

DeFore, John. "Dashiell Manley: Whitney 2014 Biennial, Five Hot Artists to Watch," The Hollywood Reporter (March 2014) [online]

Griffin, Jonathan. "The History of Technology: Review," Frieze, Issue #166 (October 2014)

2013 Carmichael, Elisa. "25 Artists to Watch in 2013," Complex (January 2013) [online]

Linnert, Nicholas. "Critic's Pick, Los Angeles: Dashiell Manley," Artforum (June 2013)

Mizota, Sharon. "Review: Dashiell Manley takes on 'The Great Train Robbery'," Los Angeles Times (June 13, 2013) [online]

Solway, Diane. "Who: The New Guard: Dashiell Manley," W Magazine (April 2013): 62

Wagley, Catherine. "Five Artsy Things to Do in L.A. This Week, Including a Restaged Train Robbery," LA Weekly (May 29, 2013): 35

2012 "On the Make," Angeleno Magazine (December 2012): 84

2011 Tuck, Geoff. "Dash Manley Right Now," Notes on Looking (December 8, 2011) [online]

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