

76 GRAND STREET NEW YORK NY 10013



# **SUBSTRACTION**

**KRISTIN BAKER  
DAN COLEN  
ROSSON CROW**

**ELIZABETH NEEL  
STERLING RUBY  
AARON YOUNG**

**CURATED BY NICOLA VASSELL  
MARCH 29 – May 24, 2008  
18 WOOSTER STREET**

SUBSTRACTION, an exhibition of abstract painting curated by Nicola Vassell, opens at Deitch Projects on March 29, 2008. This exhibition shows how today's abstract painters are updating New York School abstraction with the energy of the streets, and the jam-packed frequencies they dispense. The title "substraction" is meant to invoke the reductive and sub or "low" influences these artists draw on: the tougher, darker and dangerous. Think subway, subwoofers and sub prime.

Instead of an overly academic, esoteric approach to abstraction, these artists reinvigorate the more performative abstract tradition that comes to them from Yves Klein or Jackson Pollock. They are heirs to the grittier abstraction of Lucio Fontana and Robert Rauschenberg, whose tire track drawings may have been direct inspiration for Aaron Young's "Burnouts". These artists are more inspired by Andy Warhol's oxidation paintings than his Marilyns, and more enthusiastic about the sculpture of John Chamberlain than that of David Smith.

Kristin Baker abstracts car crashes and explosive images from the history of painting using rough and ready industrial materials. Chaos and speed come together in her bright plastic gestures made with squeegee or trowel, while her literal use of materials grounds her technique in the minimal tradition. Dan Colen contributes a new painting that resembles a massively beshitted object placed under a pigeon-infested highway overpass. This is abstraction literally inspired by the streets, where monuments and public sculpture are fair game to the art of the avian inhabitants of the city. Rosson Crow's large, brassy and badass paintings are inspired by the humming neon of dive bars and strip malls. The grimmest and tackiest corners of American life come together in her abstracted

**CONTINUE ON REVERSE**

splattering of paint. Elizabeth Neel makes rugged and violent abstract compositions that keep her work well in line with the toughest New York School men, while Sterling Ruby's compositions find their inspiration in both gang graffiti and color field abstraction. Aaron Young uses viperous and terrifying performance to generate his large abstract "Burnout" works, where motorcycle gangs burn through his layers of paint with screaming tires.

Using rough-and-tumble processes and unscripted sources of inspiration, today's freshest young abstract painters show how they sully the tradition of the New York School yet manage to keep its energy and ambition alive.

**FOR ADDITIONAL INFORMATION CONTACT JASMINE LEVETT AT  
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