

Marianne Boesky Gallery Now Represents Los Angeles Artist Dashiell Manley

Works by the Artist to be Featured in the Gallery's Presentation at The Armory Show

New York—February 25, 2016—Marianne Boesky Gallery is pleased to announce representation of Los Angeles-based artist Dashiell Manley, whose installations interweave painting, film, and digital components to examine changing cultural and historical narratives through time. The gallery first featured Manley's work in a 2015 group exhibition, titled *Weird Science*, which explored the idea of the “unknown” in art and science.

New work by the artist will be featured in Marianne Boesky Gallery's presentation at The Armory Show in March 2016, including paintings from his *Various sources (quiet satires)*. In this series, the artist appropriates ready-made images—such as political and topical cartoons—from a range of periodicals and renders them in ink and watercolor pencil in curated patterns on the canvas, disrupting and altering their messages. He then paints linear forms over them, creating even more dramatic interventions that emphasize specific moments and messages. This presentation will be followed by a solo exhibition of Manley's work in 2017.

Exploring the intersection of film, painting, sculpture, installation, and the digital domain, Manley creates multi-dimensional works that defy easy classification. His short, looped films conflate elements of handmade dioramas, double-sided paintings, and stop-motion animations, while his staged double-sided paintings, leaned against walls or metal structures, disrupt our understanding and reading of them as discrete objects. In Manley's latest series, titled *New York Times*, he explores the decline of print journalism in the digital age by transcribing every word from the front page of the paper in watercolor on canvas, rendering the text into near abstraction. New works from this series will also be featured at The Armory Show.

Much of Manley's work is a meditation on time—its passage, our perception of it, and its influence on narrative structure. Embracing the concept of the remix, his work functions much like that of language itself, inviting multiple readings and interpretations.

“Dashiell's practice draws out the most affecting qualities of the media with which he works, creating a new visual vocabulary that encapsulates the erosion of boundaries in art and in our lives as well. It has an arresting and dynamic quality that immediately engages viewers,” said Kelly Woods, Director at Marianne Boesky Gallery. “We are delighted to be collaborating with Dashiell, to bring his work to new audiences in New York.”

About Dashiell Manley

Dashiell Manley's work has been included in exhibitions at renowned institutions across the US, including the 2014 Whitney Biennial and 2012 Hammer Biennial, and is currently on view as part of *Performing the Grid* at Otis College in Los Angeles. He has previously exhibited in Sao Paulo, Sydney, Torino, Vienna, Austin, New York, and Los Angeles. His work is in the public collections of the Los Angeles County Museum of Art and The Hammer Museum. Jessica Silverman Gallery recently published a catalog featuring his *New York Times* paintings. Manley (b.1983, Fontana, CA) received his BFA from Cal Arts and his MFA from UCLA. He lives and works in Los Angeles, CA.

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