

Sam McKinniss

Daisy Chain

team (gallery, inc.)

tel. +1 212 279 9219 - www.teamgal.com

Sam McKinniss
Daisy Chain
07 January – 25 February 2018
306 Windward Avenue

Team (bungalow) is pleased to announce a show of work by New York-based artist Sam McKinniss. The show, entitled "*Daisy Chain*", will run from 07 January through 25 February 2018. The Bungalow is located at 306 Windward Avenue in Venice Beach, California.

"I was meant to know the plot, but all I knew was what I saw:
flash pictures in variable sequence, images with no 'meaning' beyond their
temporary arrangement, not a movie but a cutting-room experience."

-- Joan Didion, *The White Album*, 1979

McKinniss has made a grouping of nine new paintings to be exhibited together under the title "*Daisy Chain*". The city of Los Angeles inspired the choice of subjects, although a narrative of innocence and its destruction is the real thread here. The paintings, all intimately scaled, depict movie stars, pop singers, animals, book illustrations, landscapes. These images stitch themselves together, revealing a national obsession with creating, then desecrating, icons of purity. Behind these beatific paintings – a fantasia of greeting card images – lurk cults, suicide, murder and drug addiction.

In selecting the images that make up this exhibition, McKinniss has touched upon popular and mass culture, middle and high-brow. In the degree to which a visitor recognizes one or more of these subjects, a shortcut is forged between the painter and his audience, a shortcut that bypasses irony, erases distance and eases the triggering of emotional effects.

McKinniss's choices both limit his audience – "I don't like Drew Barrymore." "Who is A\$AP Rocky?" – while privileging those who remain, validating the viewer's own cultural knowledge and enveloping them in a memory of love – "That's Whitney Houston when she sang the 'Star Spangled Banner'". "My God, JonBenet Ramsey was so beautiful." In these instances of reflection, the artist is no longer master but fellow fan, allowing his audience to access a shared sense of transcendent joy or sorrowful loss; a moment of catharsis.

In the range of subject matters, one can find numerous clues to the "make-up" of McKinniss's psyche and, therefore, his world-view. For example, the democratic and leveling nature of Tumblr mates easily with the artist's fascination for middle-brow artworks hung in regional museums. McKinniss's adoration of figures such as Winslow Homer, Fairfield Porter, Mary Cassatt and Maxfield Parrish is not reactionary but, rather, stems from his childhood visits to the New Britain Museum of American Art, located down the street from his home.

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Although there is a tendency to link McKinniss to painters such as Elizabeth Peyton and Karen Kilimnik – largely due to the confinement of much of their output to smaller scales – it is more enlightening to pair McKinniss with other contemporaneous practices such as Luc Tuymans's gray-scale, funereal politics, Pablo Bronstein's architectural Capriccios or Jamian Julian-Villani's hyper-real painted patchworks. What McKinniss' work shares with this latter group of artists is a relationship to fact.

Throughout McKinniss's work, a hierarchy of knowledge is in play. This shows particularly in "Beck", 2017. The painting is a portrait of the singer/songwriter/producer Beck Hansen. The source image, which many would simply assume to be a promotional photograph, is a video still created by the fine artist Jeremy Blake. Both Blake and Beck are identified with the Church of Scientology – seen variously as a religion and as a cult. The McKinniss painting references the suicide of Blake and, by extension, the tragic relationship of Blake and Theresa Duncan, both of whom died by their own hand, citing as the cause a vast conspiracy of persecution by a cabal of Scientologists.

The McKinniss painting functions as a double-portrait – of the present Hansen and the absent Blake; one portrait "painted" on top of the other. All of this knowledge is rewarded. However, the artwork also rewards a complete lack of extratextual information. The sensuous and accomplished manner in which the painting has been rendered, the lushness of the palette, the presence of abstraction, the immediacy of the scale, also function to deliver pleasure to a viewer and to represent McKinniss's intelligence and skill.

McKinniss's artworks foreground the notion of recollection in a hyper-mediated world. Although his subject selections usually reference the decades of his childhood (the 80s and 90s) and, therefore, the aesthetics dominant in that era, his more contemporary choices, like Lana Del Rey or an aged Joan Didion, are also inflected by that same pastness. Beauty and innocence, in the American vernacular, appear stuck in a post-Reagan-era loop. Nothing in McKinniss' work stretches back to the Summer of Love, yet many of the works in "Daisy Chain" bear the stamp of flower power. However, that stamp does not bear the radicality of the late 60s, but rather its cultural deployment as a signifier divorced from historicity.

Team (bungalow)'s hours are Wednesday through Sunday, Noon to 6pm. For further information and/or photographs, please call 310.339.1945.

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Sam McKinniss

Beck, 2017

acrylic and oil on canvas
16 x 12 inches; 41 x 30 cm

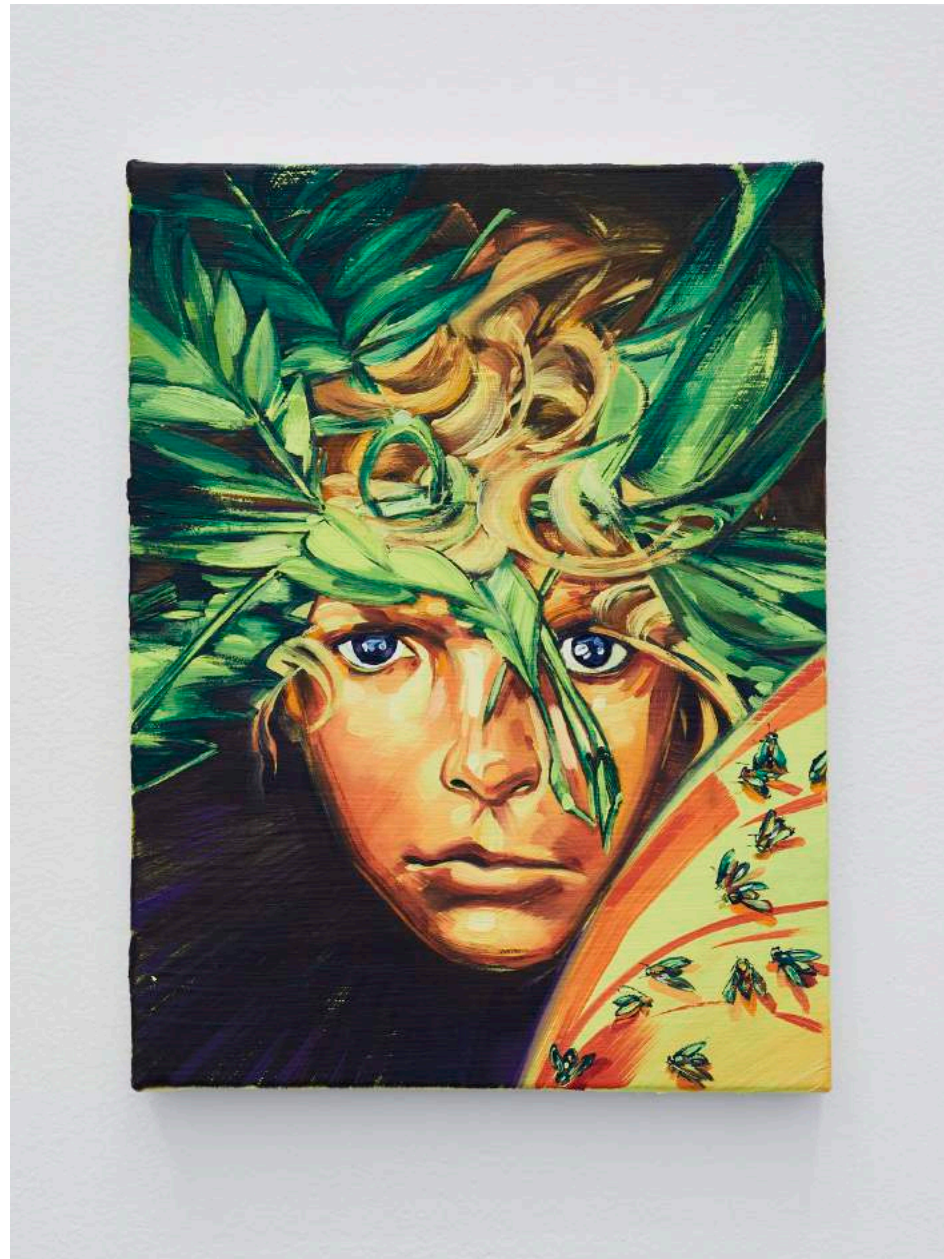




Sam McKinniss

Drew, 2017

acrylic and oil on canvas
14 x 11 inches; 36 x 28 cm



Sam McKinniss

Lord of the Flies, 2017

acrylic and oil on canvas

12 x 9 inches; 30 x 23 cm

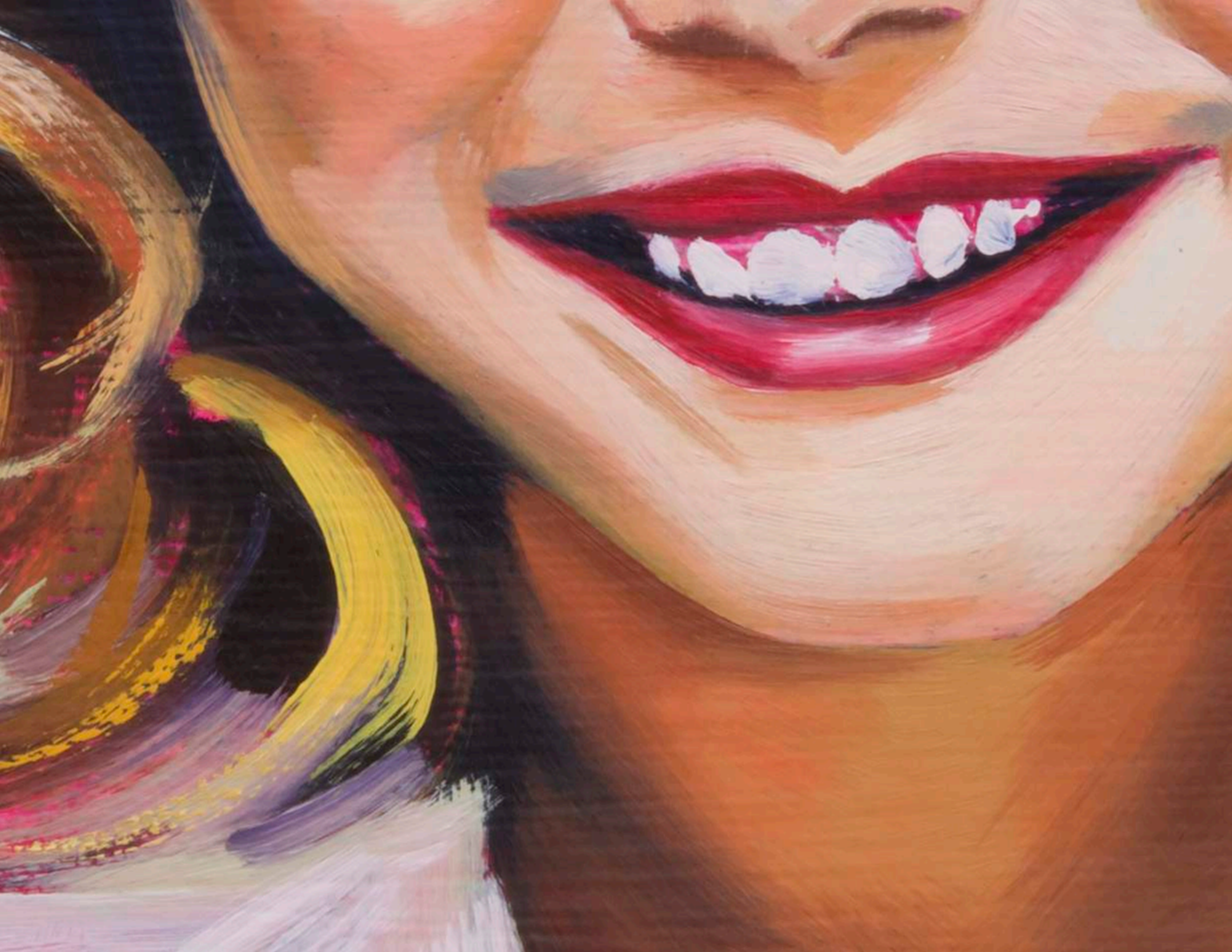


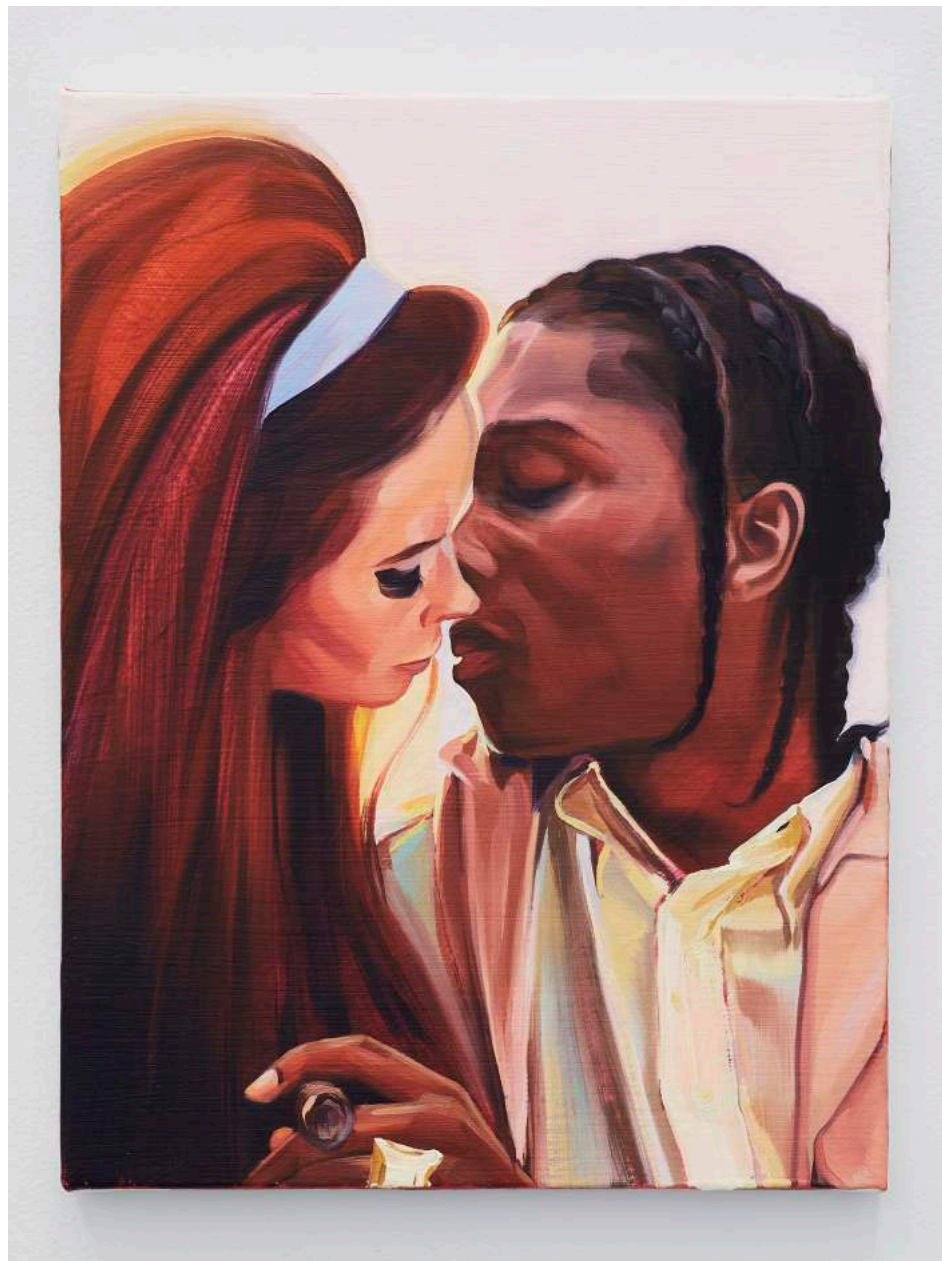
Sam McKinniss

JonBenet, 2017

acrylic and oil on canvas

14 x 11 inches; 36 x 28 cm



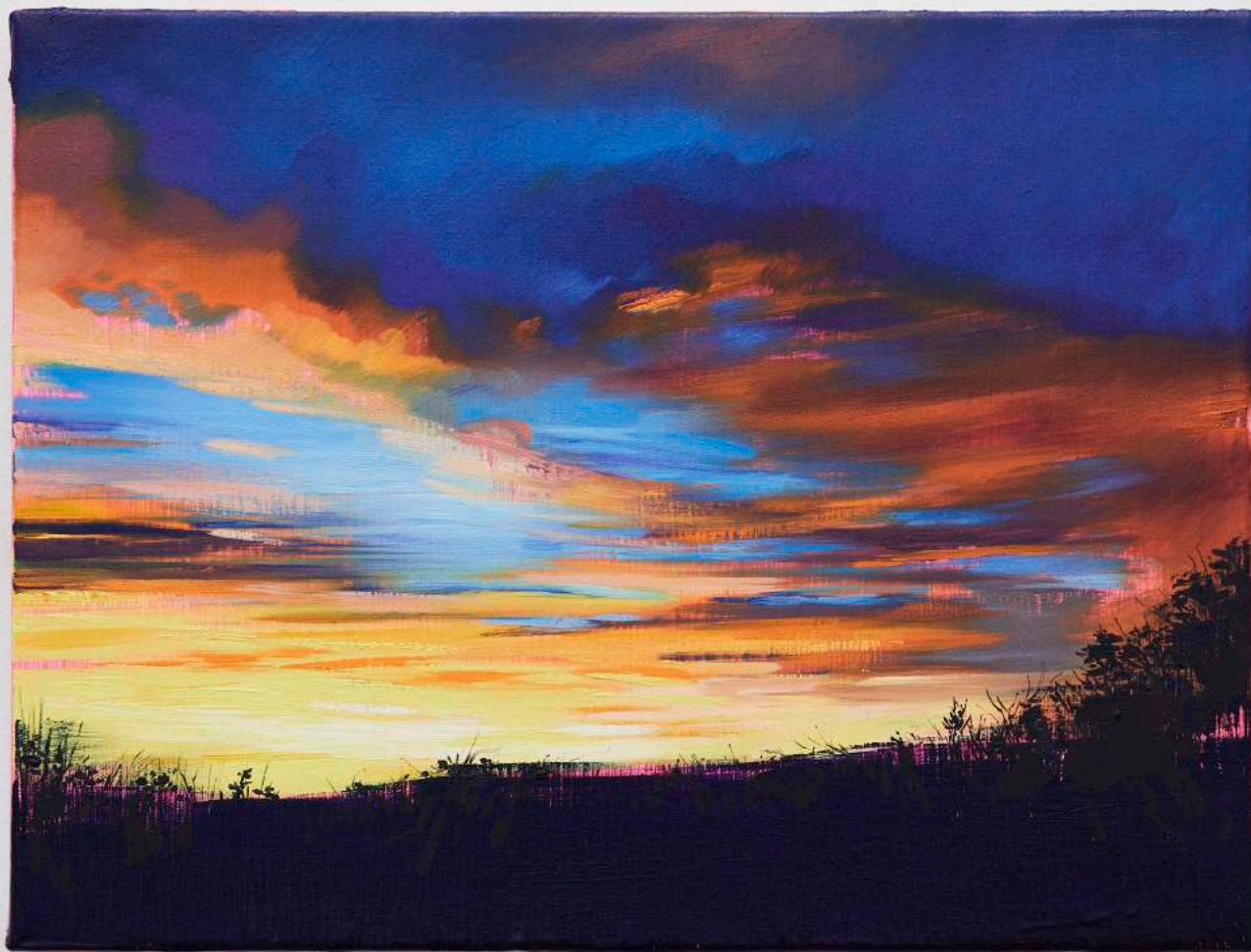


Sam McKinniss

National Anthem (Lana & Rocky), 2017

acrylic and oil on canvas

16 x 12 inches; 41 x 30 cm



Sam McKinniss

Death Valley, 2017

acrylic and oil on canvas

11 x 14 inches; 28 x 36 cm

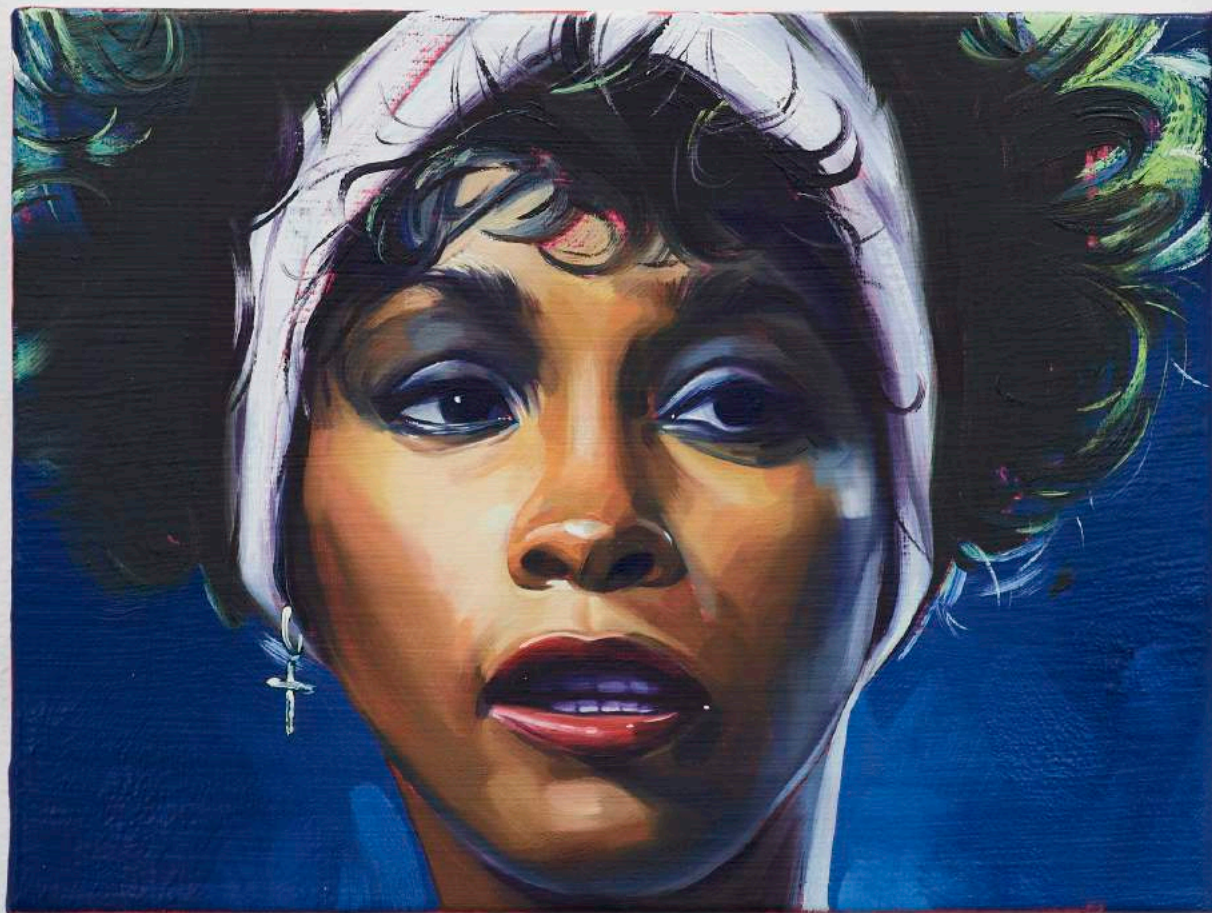


Sam McKinniss

Lamb, 2017

acrylic and oil on canvas
18 x 14 inches; 46 x 36 cm





Sam McKinniss

Star Spangled Banner (Whitney), 2017

acrylic and oil on canvas

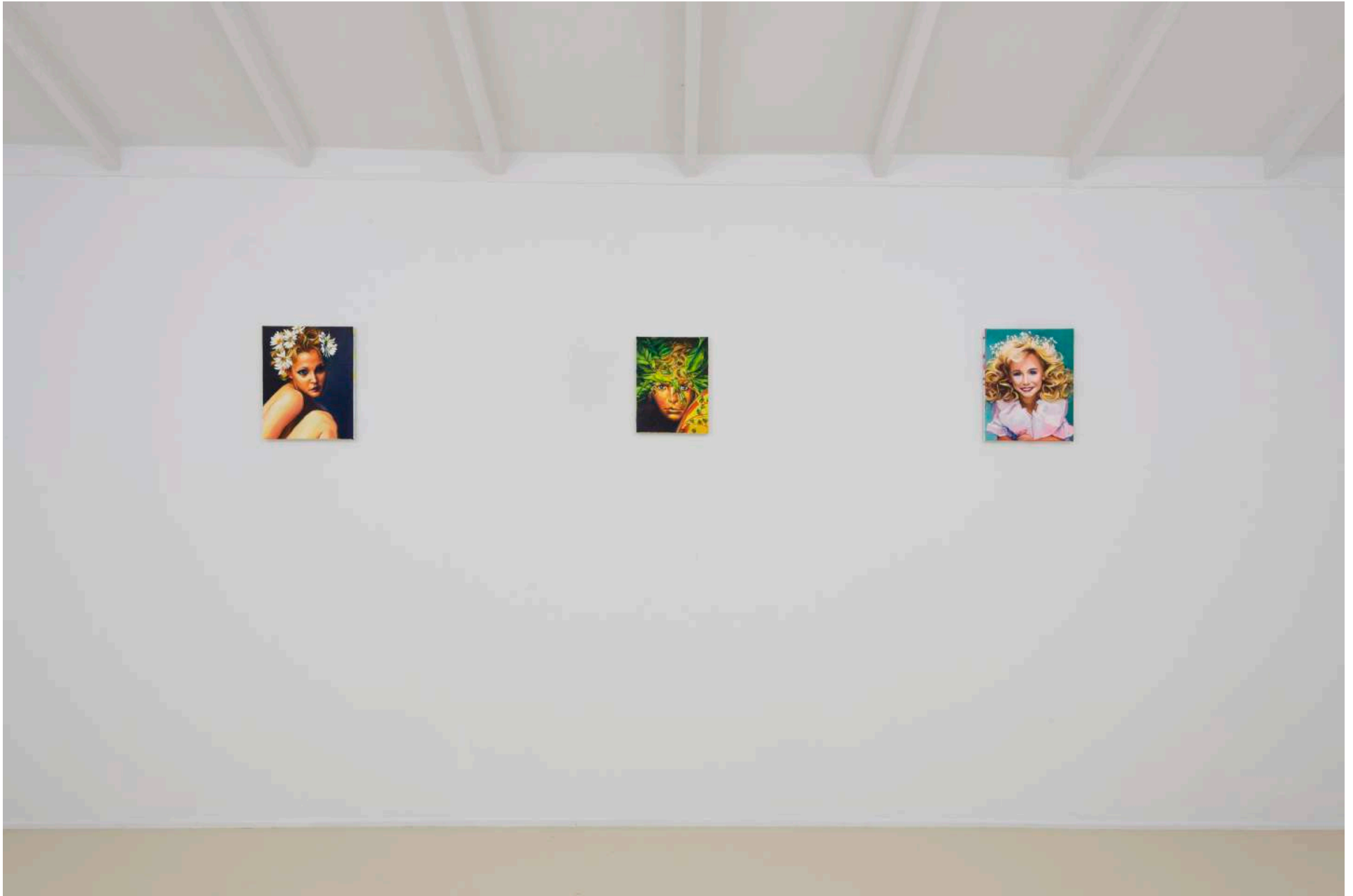
9 x 12 inches; 23 x 31 cm



Sam McKinniss

Joan, 2017

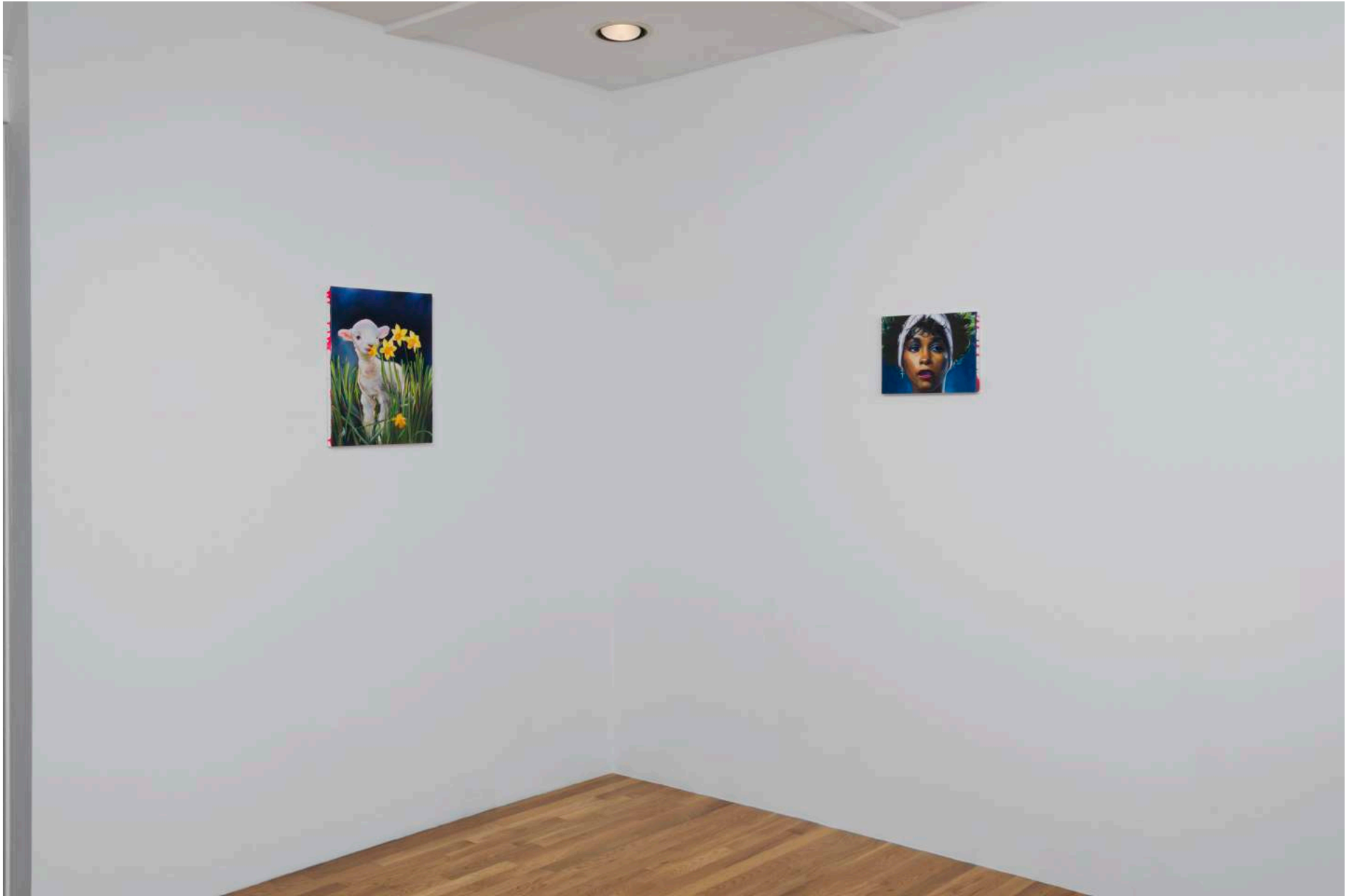
acrylic and oil on canvas
30 x 24 inches; 76 x 61 cm



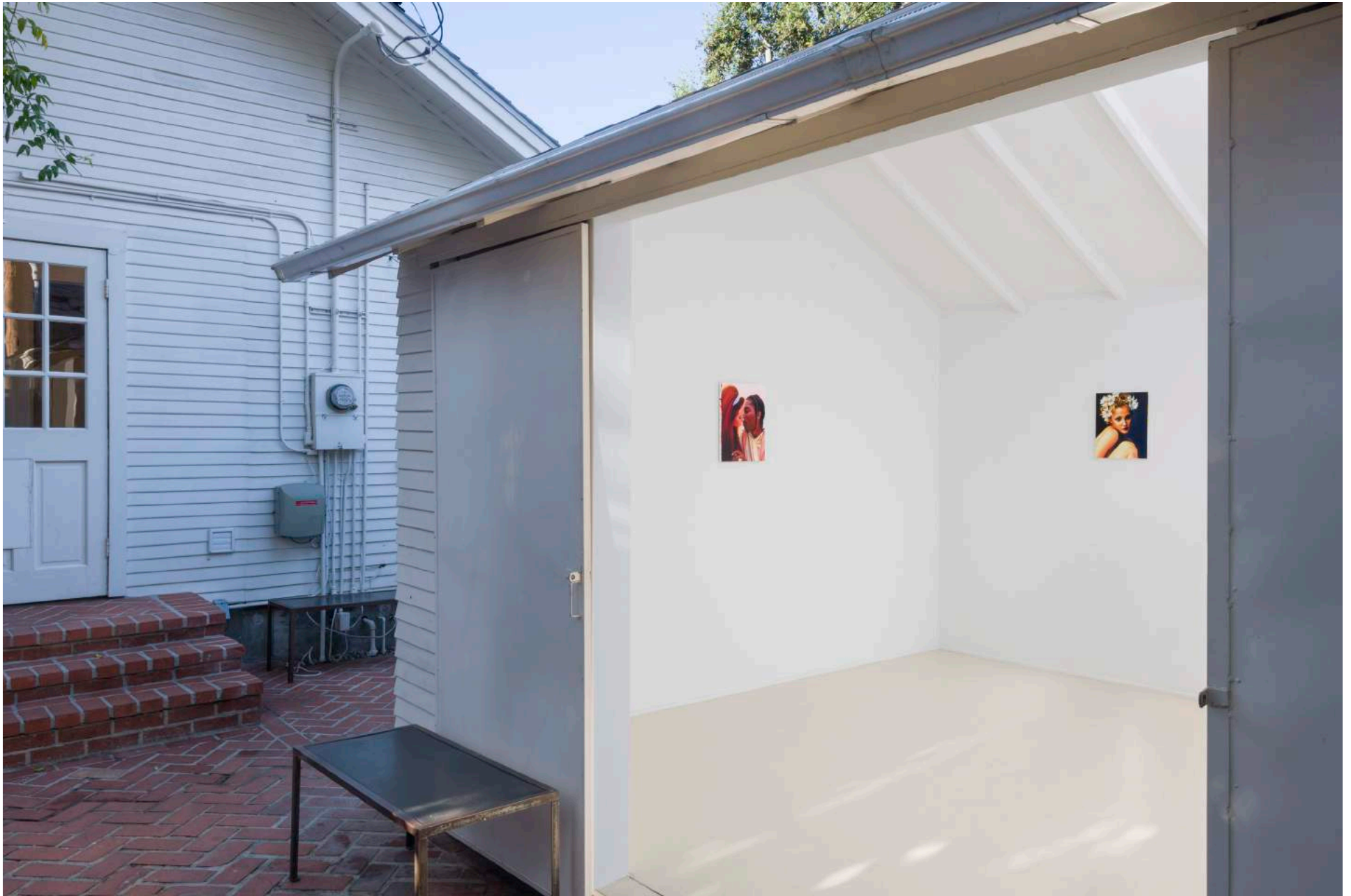
Installation view: *Daisy Chain*, 2017, team (bungalow), 306 Windward Avenue, Los Angeles, CA, 90291



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McKinniss's funny, flowery, theoretical press release points to the "sympiotic intimations of seduction and dread" in his work, "a conflation positioned here as 'queer.'" In "Egyptian Violet"—a show the artist named for a favorite purple pigment, the color connecting the unconnected images in a camp celebration or grieving of complicated symbols—I think that's true. It also strikes me that the word queer, so cozy on the page these days, just got tossed back into the streets where it gained its once-radical luster. It's a time to insist on insouciance, bad taste, poor taste, gay taste, on remaining who you were before as a new regime changes the stakes.

- Johanna Fateman, Artforum

While his subject matter spans a broad spectrum, ranging from Barack Obama to C-3PO to 18th-century French paintings, one element remains perpetual for the artist who admits to having "a promiscuous eye" for inspiration. A dense and luscious tone of purple, typically referred to as "Egyptian Violet," dominates each canvas in variant hues. McKinniss' fascination with this seductively titled pigment bears enthralling results, in which the hallucinatory aura he orchestrates, when imbued with the desirous enigma the color purple conveys, echoes scenes from a mysterious film noir. "I'm attracted to people who know they're in trouble but keep living anyway. There's a sex-drive/death-drive axis that exists psychologically somewhere in all of this that I'm happily and painfully aware of," says McKinniss.

- Osman Yerbekan, Cultured Magazine

Sam McKinniss's fun and fey array of subjects—friends, celebrities, film stills, animals, and floral arrangements—has a lot in common with those of other image-collecting painters like Elizabeth Peyton and Karen Kilimnik. But McKinniss paints with a full-bodied intensity that harks back to older traditions of portraiture... This is painting that worships death, and conquers it.

- Brian Droitcour, Art in America

Kippenberger's legacy has become so huge and mutant it could be split among six radically different artists. Some of its most unusual aftershocks appear in the art of Sam McKinniss, who is based in Brooklyn. As with the fun-loving ogre, McKinniss has a penchant for sweet but sickly textures and assumes the role of painter with irreverence, attending to supposedly kitsch subjects: Winona Ryder in ''Beetlejuice,'' Michael Jackson, the rapper Cam'ron in a pink fur hoodie. He makes everyone lush and eerie, the paintings hailing from the fancier suburbs of ugliness: homages to Fragonard, but painted by some kind of undead dandy... With these bewitching pictures, McKinniss provides a millennial illustration of the wise words haunting the best ugly art – was it Jean Genet or John Waters who said, ''to achieve harmony in bad taste is the height of elegance''?

- Charlie Fox, T Magazine

Using the visual languages of the everyday and art-historical sources, like Henri Fantin-Latour's still lifes, McKinniss aims to create a distinctly queer aesthetic that merges high and low, obscure and mainstream.

- ArtNews

Sam McKinniss

1985

Born in Northfield, MN

Education:

2013

Steinhardt School, MFA, New York University, NY

2007

Hartford Art School, BFA, University of Hartford, CT

Solo Exhibitions:

2018

team (bungalow), Los Angeles, CA, *Daisy Chain* (forthcoming, January-February)

2016

team (gallery, inc.), New York, NY, *Egyptian Violet*

2015

team (bungalow), Los Angeles, CA, *Dear Metal Thing*

Joe Sheftel Gallery, New York, NY, *Black Leather Sectional*

2012

80WSE Gallery, New York, NY, *La Liseuse*

2010

Proof Gallery, Boston, MA, *Ultra Sensitive*

2008

New Britain Museum of American Art, New Britain, CT, *FIERCE DOUBT*

Real Art Ways, Hartford, CT, *TRUE LOVE*

2007

Charter Oak Cultural Center, Hartford, CT, *Portraits*

Selected Group Exhibitions:

2017

JTT, New York, NY, *Dirge*

Berggruen Gallery, San Francisco, CA, *Botanica* (curated by Todd von Ammon)

Half Gallery, 16 Morton Street, New York, NY, *Hors d'oeuvres*

2016

The Fireplace Project, East Hampton, NY, 9999

Albert Merola Gallery, Provincetown, MA, *Catastrophe* (Curated by John Waters)

2014

Robert Blumenthal Gallery, East Hampton, NY, Nick Farhi, Sam McKinniss, Cassie Raihl

2012

Second Guest Projects, New York, NY, *The Dorian Project* (with catalog)

Transformer Gallery, Washington DC, *ReMixed Messages: A(I)DS, Art + Words*

2011

DNA Gallery, Provincetown, MA, *Figural*

La Mama La Galleria, New York, NY, *Mixed Messages: A(I)DS, Art + Words* (curated by John Chaich for Visual AIDS)

Mills Gallery, Boston Center for the Arts, Boston, MA, *SWAP MEET*

2010

By And By Gallery, Brooklyn, NY, *Sam & Dave: New Paintings by Dave Whelan and Sam McKinniss*

Proof Gallery, Boston, MA, *Boston does Boston III*

2009

Sherman Gallery, Boston University, Boston, MA, *Casual Males*

Awards:

2009

New Boston Fund Individual Artist Fellowship, Greater Hartford Arts Council, Hartford, CT

2008

GO !, Emerging Artist Contest Winner, Real Art Ways, Hartford, CT

2007

Artist Grant and Residency, Vermont Studio Center, Johnson VT
Rudolph Zallinger Painting Prize, Hartford Art School, University of Hartford

Bibliography:

2017

Fox, Charlie, "So Unpretty" **T: The New York Times Style Magazine**, September 10, pp 76-80.
[Editors], "Lorde Cover Art Edition", **Artnews**, March.
Eckardt, Stephanie, "The Story Behind Lorde's New Album Cover, From The Artist Who Created it", **W Magazine**, March.
Moran, Justin, "Meet The Queer Brooklyn Artist Behind Lorde's *Melodrama* Album Artowrk", **OUT**, March.
Zanes, Anna, "Dirge, Artists Addressing Displacement," **Office**, July 2.
Halle, Howard. "Check out the best group exhibitions at galleries this summer," **Time Out New York**, July 14.

2016

[Editors], "Best of 2016: Artists' Artists", **Artforum**, December 2016.
Yerebakan, Osman, "Purple Reign", **Cultured Magazine**, Winter 2016.
[Editors], "The Lookout: Sam McKinniss at Team", **Art in America**, November 12.
[Editors], "Sam McKinniss: The artist on his new paintings", **Blouin Modern Painters**, October/November, pp. 28-29.
Colucci, Emily, "Bathing In The Purple Rain At Sam McKinniss' 'Egyptian Violet'", **ArtFCity**, October 21.
Powers, Bill, "It has to be tragic or somewhat manic-depressive': A Talk with Sam McKinniss", **ArtNews**, October 13.
Pini, Gary, "9 Must-See Art Shows Opening This Week", **PAPER**, October 12.
[Editors], "9 Art Events to Attend in New York City This Week", **ARTnews**, October 11.
Farley, Michael Anthony, "This Week's Must-See Art Events: Manicures for the Post-Apocalypse", **ArtFCity**, October 10.
[Editors], "Goings On About Town: Art", **The New Yorker**, October 17, pp.6.
Lesser, Casey, "16 New York Gallery Shows Where You'll Find Exciting Young Artists This October: Sam McKinniss at Team", **Artsy**, September 30.
Rand, Susan, "John Waters feeds off the underbelly of culture in Provincetown show", **Wicked Local Cape Cod**, July 21.

2015

Prickett, Sarah Nicole, Sam McKinniss, **Interview Magazine**, June/July, pp 142-151.
Laster, Paul. Weekend Edition: 11 Things to Do in New York's Art World before June 2, **The Observer**, May 28.

2011

Cotter, Holland, "Mixed Messages", **The New York Times**, June 24, pp. c27.

2010

Holland, Christian, "Sam McKinniss, Boston," Proof Gallery, **ART PAPERS**, November/December, pp. 47

2009

Steele, Max, "Sam McKinniss <3s Love", ***East Village Boys***, June 12.

2008

Eagen, Matt, "The Jury's Favorites", ***Hartford Courant***, July 17, front cover, pp. 8-9.

Buckberrough, Sherry, "Sam McKinniss: True Love", ***Real Art Ways***, July.

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