



ZACH
BRUDER

MAGENTA PLAINS

Edening On

January 7 – February 11, 2018

Zach Bruder's (b. 1984, Cleveland, OH) painterly figurative canvases employ iconographic imagery and expressionistic brushwork to explore themes including mythology, art history, and man's fraught relationship with nature. His recent solo exhibitions include *Hardscrabbled* at Harlan Levey, Brussels; *Plant In Repair* at Gregory Lind Gallery, San Francisco; and *Unwelcome Guest* at La MaMa Galleria, New York City. Bruder lives and works in New York.

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Hardscrabbled
Harlan Levey, Brussels, Belgium



June 8 - July 15, 2017



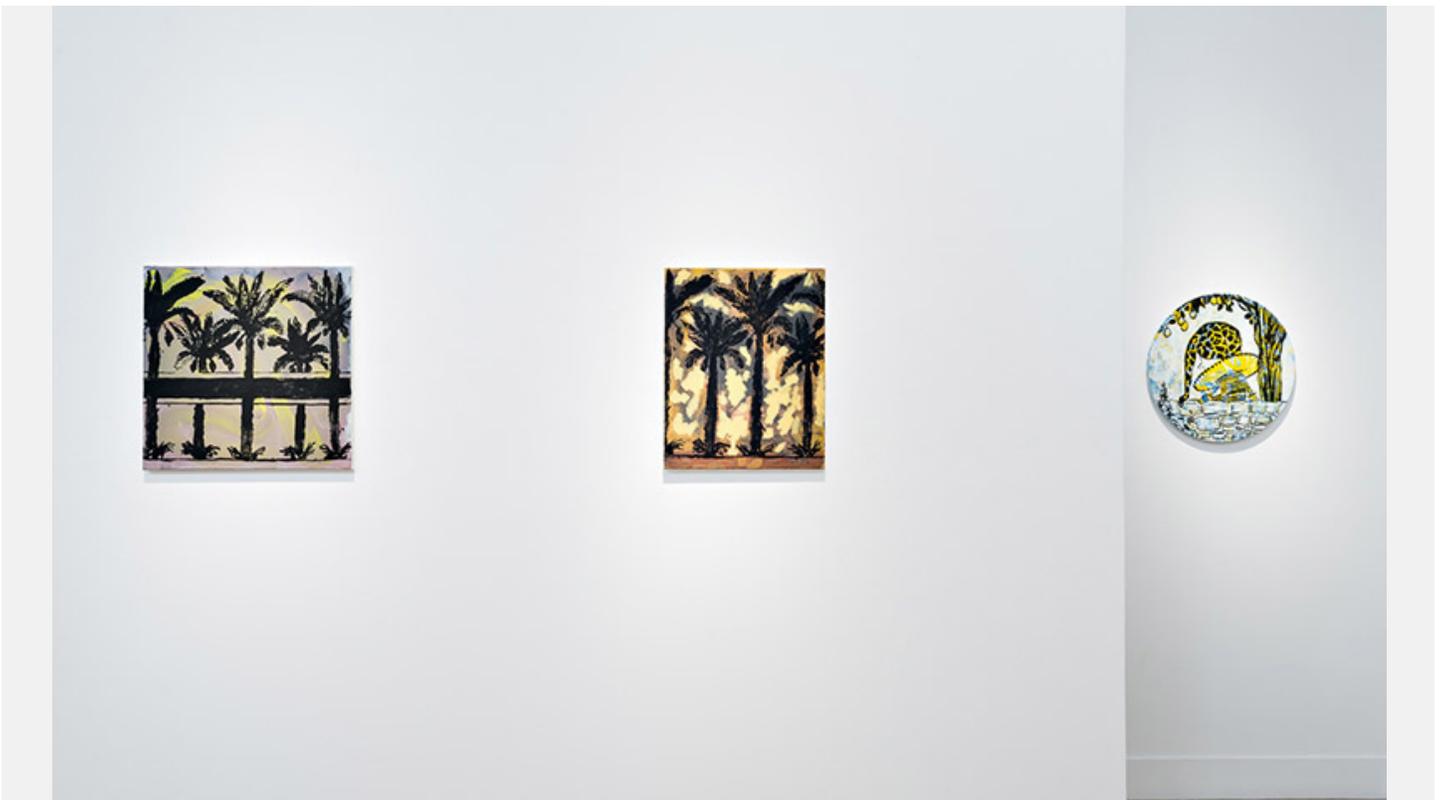
Monument Around
galerie l'inlassable, Paris, France



November 18 - December 23, 2016



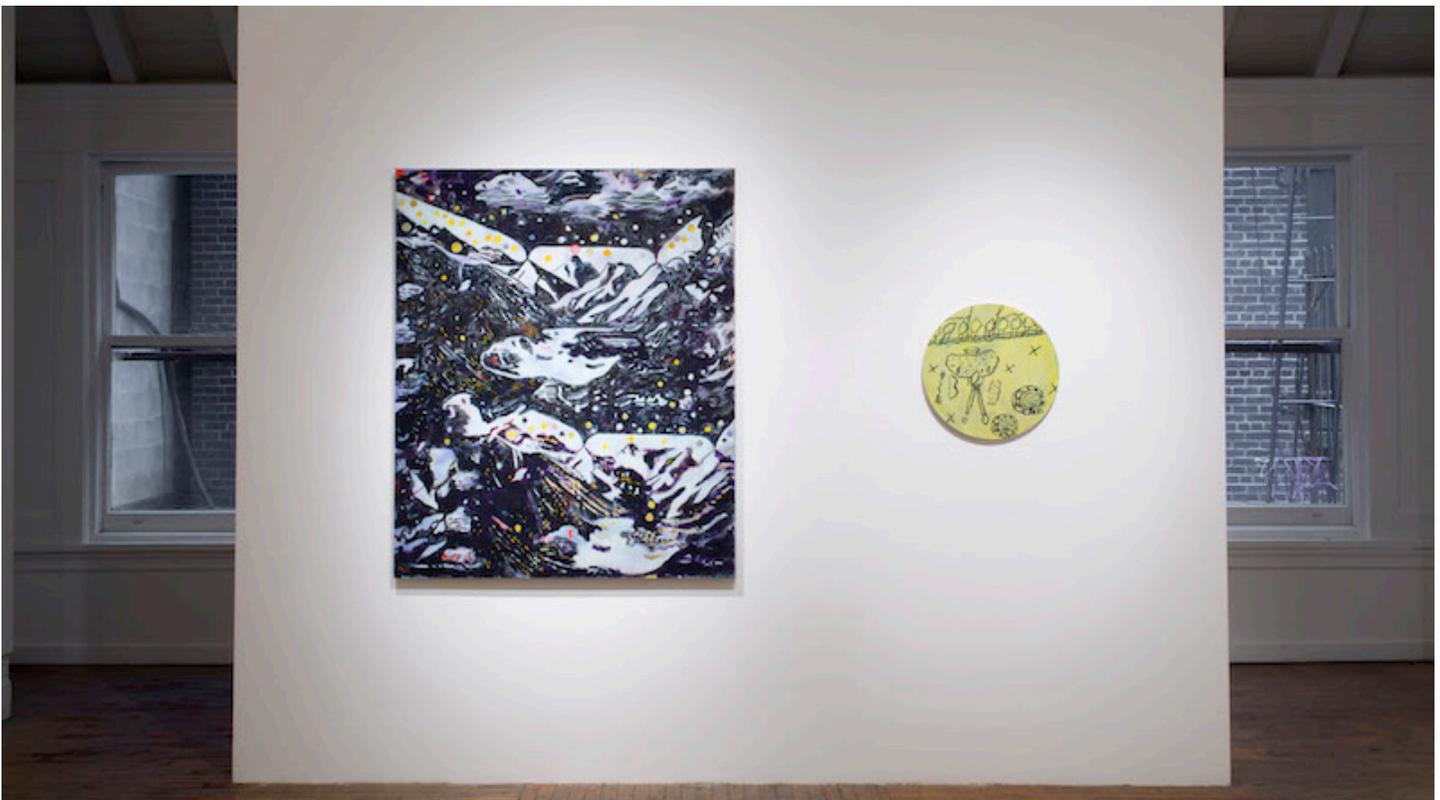
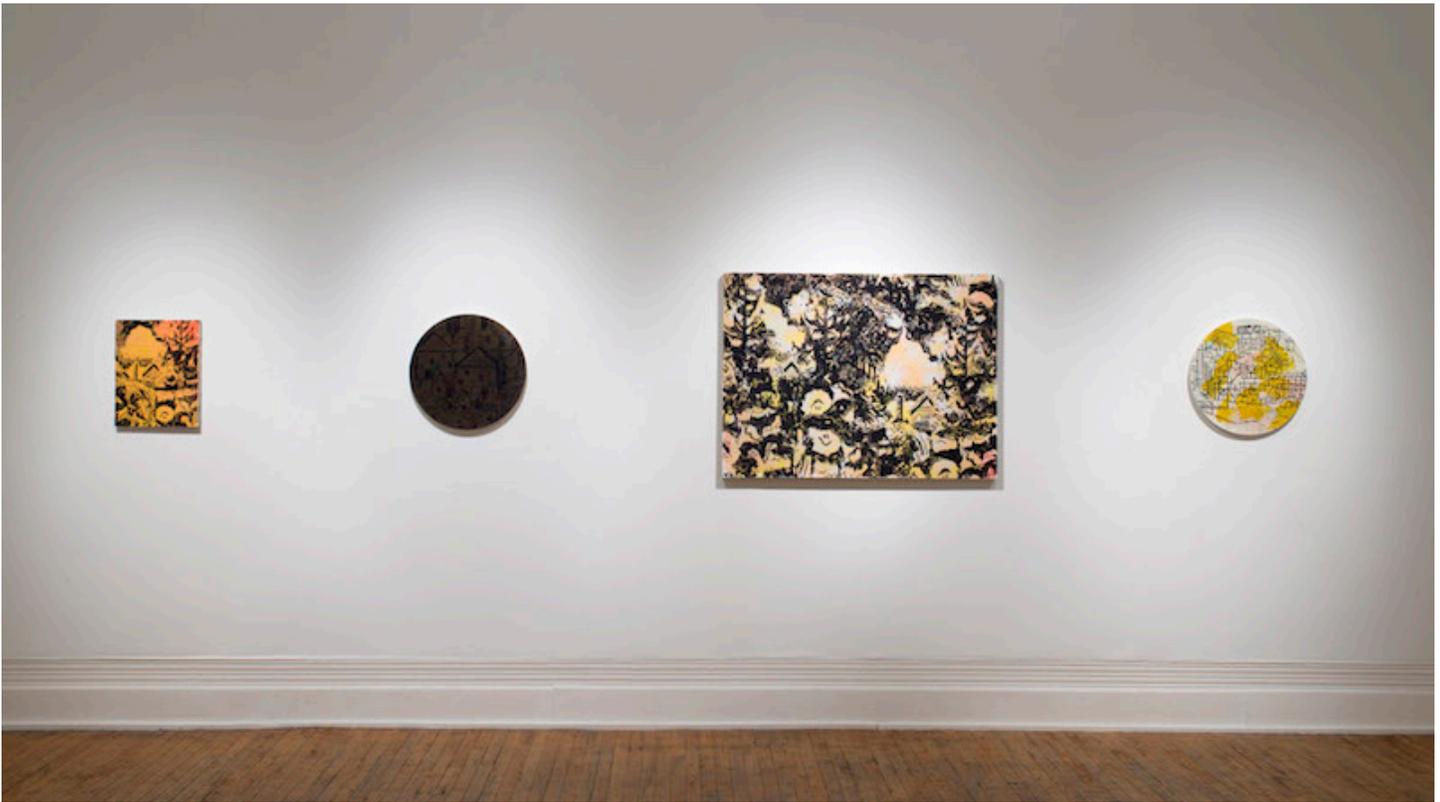
Plant in Repair
Gregory Lind Gallery, San Francisco, CA



February 4 - March 19, 2016



Unwelcome Guest
La MaMa Galeria, New York, NY



January 8 - January 31, 2016



30 Emerging Artists to Watch This Summer

ARTSY EDITORIAL

JUL 14TH, 2015 4:02 AM

Zach Bruder

B. 1984 IN CLEVELAND, OHIO. LIVES AND WORKS IN NEW YORK.

SUMMER EXHIBITION: "THERE IS NO FACT OF THE MATTER AS TO WHETHER OR NOT
P" AT 247365, NEW YORK.



Zach Bruder
Wigwam, 2015
247365



Zach Bruder
Give You More Gold, 2015
247365

The New York art world is buzzing over Bruder, whose tondo paintings have skipped from Brooklyn to Queens to Chinatown, and are now the subject of one of the Lower East Side's best summer exhibitions, at 247365. Bruder's circular paintings, a shape meant to echo the magnifying glass he used to examine each work's subject—including a grinning peach and a bucolic, half-upside-down village—are both charming and surreal, and have already turned many a head.



MODERN PAINTERS

APRIL 2016

NEW YORK

Zach Bruder

La MaMa Galleria // January 8–31

THE SUBJECTS OF the paintings in Bruder's debut solo exhibition veer from ancient Egypt to contemporary evangelical Christian theology to Native American burial grounds. What brings these worlds together is a contemplation of American ideologies, made clear through the presence and placement of *AM Guesser*, 2015, a spare black-on-ocher rendering of a rattlesnake at the gallery's entrance. Inspired by Benjamin Franklin's pre-Declaration of Independence Don't Tread on Me flag, Bruder's use of the rattlesnake can be read as a response to the far right and its revival of the symbol or, alternatively, a progressive patriotism currently far from fashion and too idealistic for today. The title of the piece comes from An American Guesser, the pseudonymous byline Franklin used to sign his letter to the *Pennsylvania Gazette*—of which he was also the owner—arguing for the rattlesnake as the emblem of America.

The show hints at divisions in American society—not just young/old or poor/rich but also the myriad shifting allegiances that form and dissolve based on political and religious trends. But Bruder's work is also formally distinct, and if one were to view the show without prior knowledge of the artist, it's likely

that much of this semipolitical subject matter would go unnoticed. Few would realize that the imagery of *Ignoble Tradition* and *Flood Geology*, both 2015, was sourced from creationist propaganda, or that *Charity Starts at Home*, 2015, is a reconfigured depiction of the Random House logo.

In his *New York Times* review of the recent Whitney exhibition "Flatlands"—which brings together youngish painters who clearly share Bruder's context—Ken Johnson introduced the idea of a semiskilled painter. The term aptly describes Bruder, not because he compromises aesthetics for the sake of the sociological but because, as Johnson explains, these are artists who "draw on methods associated with commercial illustration and design in order to play with public signifiers and personal poetics." Largely influenced by Sigmar Polke, Bruder's personal poetics aren't quite as dark as the German Expressionists' or as fun as the Chicago Imagists', though he draws upon both in his practice.

Poetics, in fact, are secondary to Bruder's personal politics, and his "semiskilled" approach to the canvas allows him to play simultaneously with the conventions of the medium and with these politics. It's less



Zach Bruder
AM Guesser, 2015.
Acrylic and Flashe on
linen, 36 x 36 in.

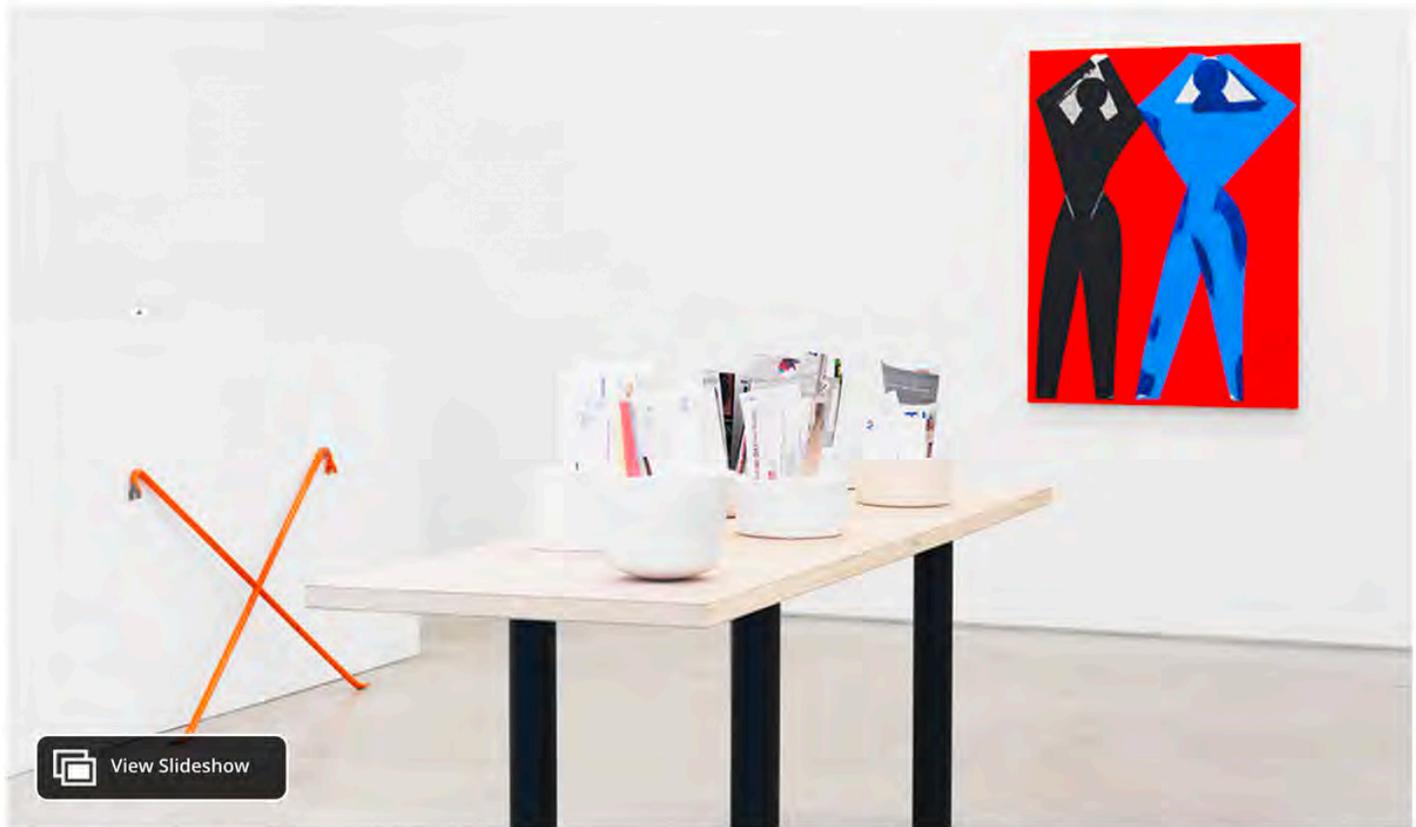
about taking a position than exploring the multiplicities, idiosyncrasies, and conflicting possibilities of the existing positions. Three depictions of owls, a selection from a larger series the artist started after seeing the recent Middle Kingdom exhibition at the Met—embody much that he is seeking in his work. Vaguely rather than specifically familiar, the animals stand as signs of wisdom, or perhaps harbingers of death. —Sara Roffino



VISUAL ARTS / GALLERIES / ARTICLE

5 Can't Miss Gallery Shows in New York

BY SCOTT INDRISEK | JUNE 24, 2016



"Record Lines This Summer" at Magenta Plains (installation view) (Courtesy of Magenta Plains)

RELATED

VENUES

Kansas

Marc Straus

ARTISTS

Cristina de Miguel

Rob McLeish

Nicole Eisenman

Holly Coulis

Sarah Crowner

"Record Lines This Summer" at Magenta Plains, through July 27 (94 Allen Street)

Starting with a flexible conceit — “the comicality and burden of air travel” — curator Ellie Rines brings together paintings, sculptures, and one absurdist text. Three canvases by Zach Bruder are stand-outs: a loping, dopey dog; some revelers at the shore; a man holding his shoe aloft (perhaps having successfully negotiated the gauntlet of airport security?). The show also serves up readymade sculptures, composed of colored crowbars (Marlous Borm) or plaster and junk mail (Dylan Bailey). My favorite, however, is Michael Feinstein’s Xeroxed epistolary piece: a running correspondence between Feinstein (posing as David D. Newsom, trolling from “averyrealemailaddress@gmail.com”) and an online scammer going by the name of Michael Moore. The result is an offbeat short story that — spoiler alert — ends with our hero standing in the Benin airport, desperate to make contact.

ZACH BRUDER

Born 1984, Cleveland, Ohio
Lives and works in New York City

Education

2006 Bachelors in Fine Arts, University of Wisconsin-Madison

Solo Exhibitions

2018 *Edening On*, Magenta Plains, New York, NY
 2017 *Hardscrabbled*, Harlan Levey, Brussels, Belgium
 2016 *Monument Around*, galerie finlassable, Paris, France
Plant in Repair, Gregory Lind Gallery, San Francisco, CA
Unwelcome Guest, La MaMa Galleria, New York, NY

Select Group Exhibitions

2017 *Tennis Elbow*, The Journal Gallery, Brooklyn, NY
 Code Art Fair (with Monteverita), Copenhagen, Denmark
Landscape Modern Oil Painting Canvas Painting Abstract Oil Painting Wall Hanging, curated by Jir Sandel, Galleri Benoni, Copenhagen, Denmark
The Present Tense: Zach Bruder & Louise Bourgeois, Ratio 3, San Francisco, CA
The Present Tense: Ben Peterson & Zach Bruder, Ratio 3, San Francisco, CA
 2016 *Boundary Issues*, Gregory Lind Gallery, San Francisco, CA
Record Lines This Summer curated by Ellie Rines, Magenta Plains, NY
Tropicàlia, galerie finlassable, Paris, France
 2015 *We agreed the paler tones would make a more subtle statement*, curated by Dmitry Komis, Ida Schmid, Brooklyn, NY
Salon Society Edition 2 curated by Fabiola Alondra, Salon Society, Brooklyn, NY
Drift and Pop curated by Olivia Smith, Orgy Park, Brooklyn, NY
There is no Fact of the Matter as to Whether or not P, 247365, New York, NY
Object of Magic curated by Eneas Capalbo, Moiety, Brooklyn, NY
 2013 *Patterns of Interference*, Showroom Gowanus, Brooklyn, NY
 2012 *Greasy Pink*, French Neon, New York NY

Selected Press

2017 Gilles Bechet, "Expo: 'Hardscrabbled' from Zach Bruder, the weight of images", Bruzz.be, June, 21.
 2016 David M. Roth, "Boundary Issues @ Gregory Lind", Squarecylinder.com, August 12
 Casey Lesser, "15 New York Group Shows You Need to See This July", Artsy.net, June 28.
 Andrew Nunes, "Air Travel Anxieties Get a Group Show", TheCreatorsProject.Vice.com, June 27.
 Scott Indrisek, "5 Can't Miss Gallery Shows in New York", BlouinArtInfo.com, June 24.
 Sarah Roffino, Review, Zach Bruder, Modern Painters, April 2016.
 2015 "30 Emerging Artists to Watch This Summer," Artsy.net, July 2015.