

DAVID STOREY

January 29 – March 6, 2004

“... just when we think we've figured out what a 'Storey' involves, lo and behold a stable door opens and here, in the latest canvases, unexpected horses prance into view.”

— Trevor Winkfield
Exhibition Curator

David Storey first exhibited in New York during the 1980's and though paradigm shifts have taken place in the art world since, Trevor Winkfield considers Storey one of the most genial painters of his generation whose skillful, inventive painting warrants reconsideration.

Here is an artist whose flat geometric shapes and mechanics of assembling line, shape, edge, space, surface, and color are constantly jostled by the urgency to animate. The act of painting, for Storey, still bridles with the potential for personal and cultural transformation. Striking are the recognizable forms in his new series of abstract paintings. Forms which are quotidian in nature, and according to Winkfield, have always played an important role in structuring his paintings. “Though he's careful to disguise his subject matter beneath layerings,” says Winkfield, “outlines of cumbersome furniture, chair legs revolving on lathes and all manner of gears and cogwheels can be detected.” But all have been reconfigured and ploughed into what Winkfield aptly describes as “a mad inventor's laboratory.”

Storey's career flourished during a period of renewed interest with the nature-influenced abstraction of Early American modernism yet, by 1982, he had begun exploring other pictorial realms. He took up drawing using compressed charcoal, and shifted his references to more graphic abstraction, using bodies and mechanical devices such as musical instruments; imagery that he continues to explore today. The sheer energy of his syncopated forms emerges throughout the canvas. For, despite their humor, elegance and pictorial sophistication, according to artist Stephen Westfall, “Storey's paintings show us a logical world in a state of continual transformation, and looking at it, we can never be quite sure of what we are seeing.”

In his progression as a painter, by the late 1980's, he had begun to abandon his previously heavily impastoed surfaces, choosing instead to adopt thinner paint to increase his range of color, while employing textural effects to further reveal his faceted brushwork. In Storey's recent series of paintings, initiated in acrylic and finished in oil, color takes on a more prominent role in articulating his sense of expression, enabling the artist as he explains it, “to equate humor with profound joy and express big truths without succumbing to pretension.”

His work has always taken shape in the struggle between intuitive picture making and the strict architecture of late modernist sensibilities. Now that high-low distinctions are blurred, and figuration exists within abstraction, his paintings, redolent with many-layered techniques, reveal a level of sophistication and synthesis, and a widened range of formal and emotional effects that come with age and experience.

(Over, cont.)

Born in Madison, WI, in 1948, David Storey received his BA in 1970, and his MFA in 1972, from the University of California at Davis. Storey has exhibited with Jay Gorney Modern Art in the mid 1980's and with Hirschl and Adler Modern from 1986 to 1993. He has participated in numerous group exhibitions in the United States and abroad. He lives in New York City with his wife, the artist Jane Kent, and his son Jack.

He is a past recipient of the National Endowment for the Arts Fellowship Grant; a New York Foundation for the Arts Grant; the Milton and Sally Avery Residency at Yaddo, and grants from the Elizabeth Foundation for the Arts.

CUE Art Foundation, a non-profit 501(c)(3) organization, provides educational and professional development programs in the visual arts. These include student internships, stipends, exhibitions, public lectures, and an in-gallery studio program, all of which draw from the talents and experience of the diverse community of artists, art critics, and teachers that the foundation brings together.

CUE's exhibition season gives unknown or under-recognized artists public and professional exposure comparable to that offered by neighboring commercial galleries, without the usual financial restraints. The Advisory Council, an honorary group of artists and leading figures from the arts education, applied arts, art history, and literary communities, has the responsibility of selecting exhibition curators. The curators, in turn, nominate artists to exhibit at CUE, and continue to play a role throughout the exhibition process. Both the Advisory Council and the exhibition curators actively participate in the public lectures and educational programs.

For additional information, please contact Jeremy Adams, Gallery Director / Sandhini Poddar, Gallery Assistant, CUE Art Foundation, (212) 206-3583.

Gallery hours: Tuesday – Saturday, 10am – 6pm.

Upcoming Exhibitions:

March 11 – April 17, 2004

Thaddeus Mosley: Selected by Nathaniel Mackey