

For Immediate Release:

CAITLIN KEOGH

The Natural World

September 1-September 30

Opening: Sunday 1 September 2013

ReMap 4

The Natural World is the title of a chapter in a book about 19th C. dress focusing on hand sewn ornamentation that tried to imitate nature as closely as possible. I like how grandiose this is in relation to something so tiny. And these paintings are based on a textile print (although rendered as embroidery) from the 1940's that obscures its repeat amidst leafy branches to try to look as "natural" as possible. I like all of the artfulness of imitation in these things; the book's chapter, the textile print, the paintings as pieces of fabric, the fake stitches.

Since the paintings themselves are basically random swatches from a larger fabric, it makes sense that they are part of a "whole" or a world. Often textile designs will be done in a suite. Like a collection will be called "the continental", and within that, there will be an elaborate plaid, a gingham, a toile, a floral, a small floral, a stripe, all done in the same palette. These paintings are named *The Garden*, as if that is a piece within the *Natural World* collection, although again here, the emphasis is on imitation. A garden isn't "natural". -**Caitlin Keogh**, July 2013, New York

Caitlin Keogh's intimately sized paintings, often based on scraps of vintage textiles, are visually and technically amazing. Their scrupulous lucidity is as much about the delights of an immersive environment of delicate pinks, blues, greens, mauves and oranges, as it is about the artists' tentativeness in deciphering the poetics of labor. As she fills the outlined shapes she has drawn on a grid that is left visible -a distant echo of Warhol's *Do It Yourself* series of paintings- she allows the possibility of painting's pure and simple being. Her argument in favor of low-brow, anonymous design, is played out on a double register. A project that begins with specific, coded units, culminates in some of the most beautiful swatches ever rendered on panels.

Caitlin Keogh was born in Spenard, Alaska in 1982. She lives in New York. She studied at Bard College, Annandale-on-Hudson (MFA), The Cooper Union for the Advancement of Science and Art, New York (BFA) and the École Nationale Supérieure des Beaux-Arts, Paris. Recent solo exhibitions include *Good Value, Fine Quality*, MoMA PS1, New York (2012); *Modes*, Leslie Fritz, New York (2013), while her work has been included in many group shows including *At Table and in Bed*, Melas Papadopoulos, Athens (2013); *Tumulus*, MOT International, Brussels (2012); *Te kust En Te Keur*, Mu.Zee, Ostende, Belgium (2012); *Town Gown Conflict*, Kunsthalle Zurich, Switzerland (2011) and *Graham Anderson /Caitlin Keogh*, 179 Canal, New York (2010).