

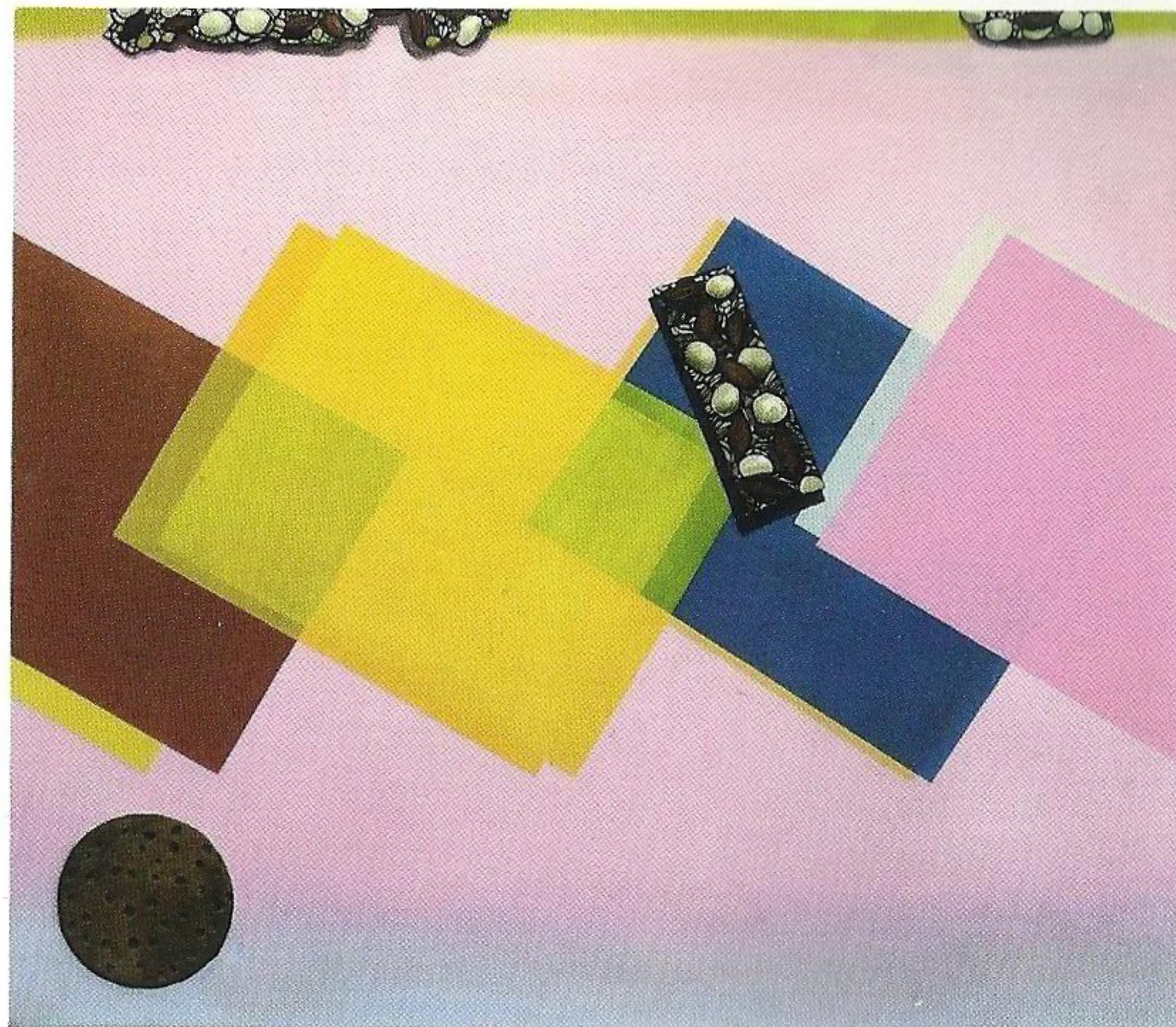
## Paul Branca

*Scaramouche* // November 10, 2013–January 12, 2014

“SATIN ISLAND,” Branca’s second solo exhibition at the gallery, is a subtle homage to his family’s now-shuttered waste-management business, which spent years filling Staten Island’s Fresh Kills landfill with Manhattan trash. The works on view posit painting as a kind of dumping ground, too, though one that accumulates the residues of art history, friendships, private obsessions, past projects, and the mundane materials of the studio.

Every object on Branca’s canvases, including the paint, is a residue of some sort. The artist works a day job at a gallery, where he does research on Surrealism and early modernist painting. Not to be wasted, this on-the-clock output trickles into his night shift at the studio as Magritte’s curtain, de Chirico’s triangles, and the innocent eyes dotting canvases bathed in cool ceruleans and bright greens. Branca uses his paint down to the last dollop, and as in previous works, his palette’s surplus at the end of a session is the basis for his “leftovers”—in this case, a series depicting sausages and islands. Less a comment on frugality than on making the most of work/life overload, these motifs accompany images of energy bars, a mainstay of anyone living with the pressure of New York’s frenetic island. Under Branca’s imaginative care, this exhibition gives the now-prosaic painting-as-network neologism new life, as it engages the realities of time and labor underpinning the artist’s work today, inside the studio and out.

—Jenny Jaskey



**Paul Branca**  
*Untitled*  
*(Nutbar)*, 2013.  
Oil on canvas,  
24¼ x 27 in.