



Trey Speegle

GOOD LUCK WITH THAT

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BENRIMON CONTEMPORARY

ARTIST AT PLAY *by Fayette Hickox*

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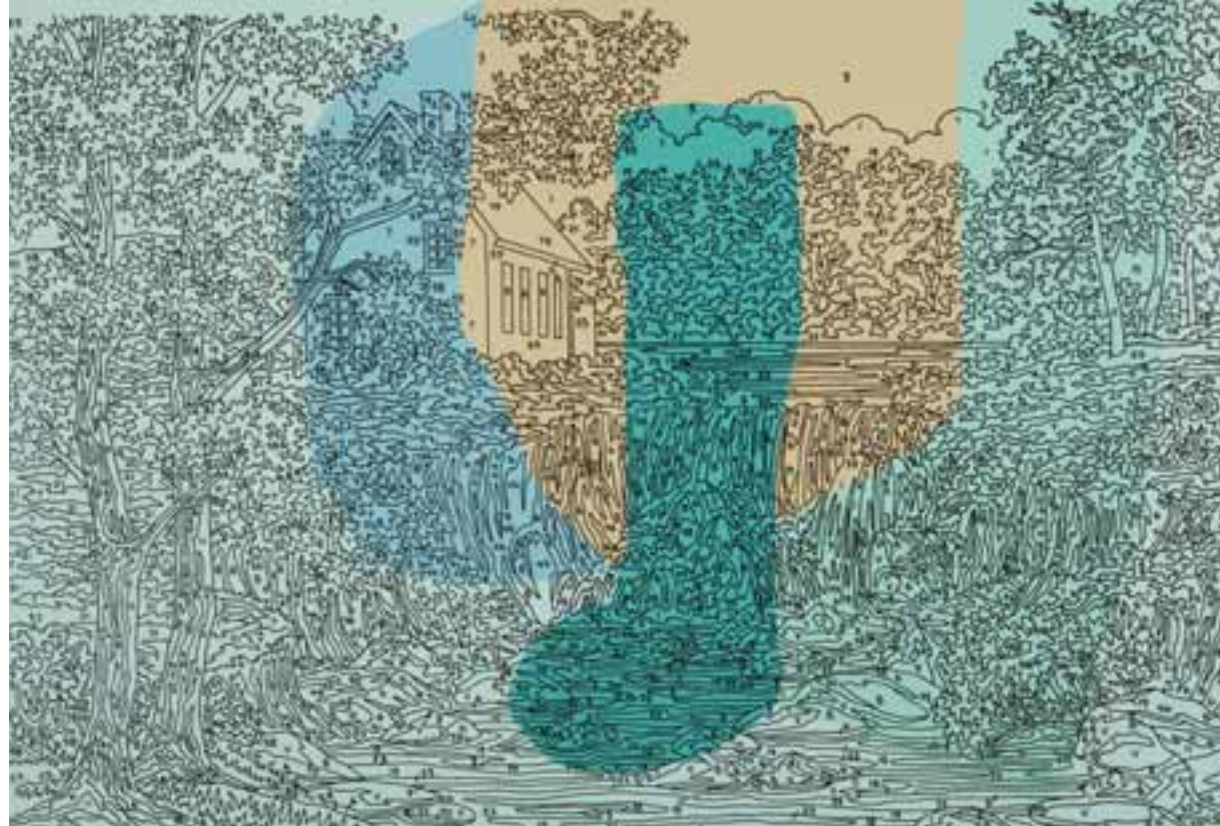
TREY SPEEGLE'S WORK PLAYS with numbers, so let's start with one: 1952. That year, now 60 years back, was a significant one for the visual arts, with the creation of Jackson Pollock's "Blue Poles" and Willem de Kooning's "Woman I," as well as Andy Warhol's first exhibition at New York's Hugo Gallery. Most significantly, for our present purposes, 1952 marked the introduction of the bad and beautiful *métier* known as Paint-by-Numbers.

PAINT-BY-NUMBERS IS a novel art form--singular in multiple ways. As a creative form, it is defined by its limitations, strictures so rigorous that they almost eliminate the artist—which is pretty cool, in a post-modern sort of way.

THEN THERE ARE THE creative confines imposed by the genre's readymade subject matter—cats, deer, landscapes, dolls, puppies and sunsets—and the numbered shapes to be filled with the designated colors by the aspiring painter (whom I envision in his unfinished basement, wearing a smock, beret and the superior smile of one who has broken free of the philistines).

LIKE SOME FORMS OF minimal art, Paint-by-Numbers canvasses compel our interest by what they leave out. The genre almost entirely expunges all the messy aspects of artistic creation: imagination, talent, originality and self-expression. Paradoxically, it is only by human error—or willful disobedience—that the work gets the oxygen it requires for creative life. After all, imagine [the paintings of Andy Warhol]—who also played with Paint-by-Numbers--without his off-registration graphic technique.





WHERE OTHERS SEE A creative impasse, Trey Speegle perceives a multifarious, fanciful playground of possibilities. With considerable brio the artist takes the arbitrary vocabulary of Paint-by-Numbers and repurposes it, wittily and ingeniously recombining it with motifs drawn from Abstract Expressionism and Pop Art.

IN HIS NEW WORK TREY unpacks the deterministic genre's ingredients and juggles them expertly and joyously. He infuses the quintessentially lifeless form with the very things it so assiduously leaves out: artistry, a sparky imagination, and visual pleasure.

SPEEGLE'S PAINTINGS, WITH THEIR merrily wicked commingling of the art-for-the-masses genre with high art tropes, invite the viewer to happily explore their multiple plateaux of genre-bending references, textures, colors, content, words and numbers.

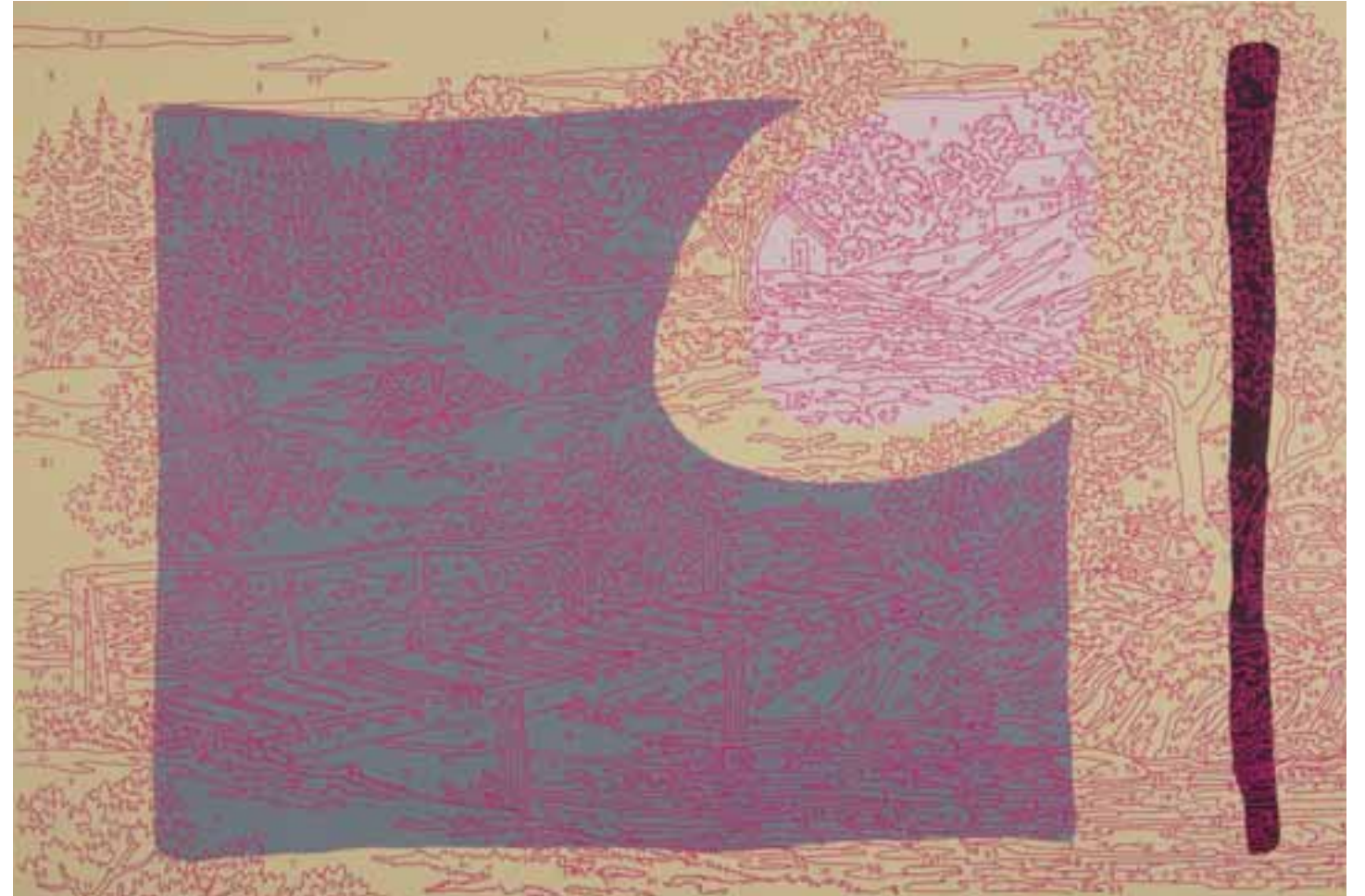
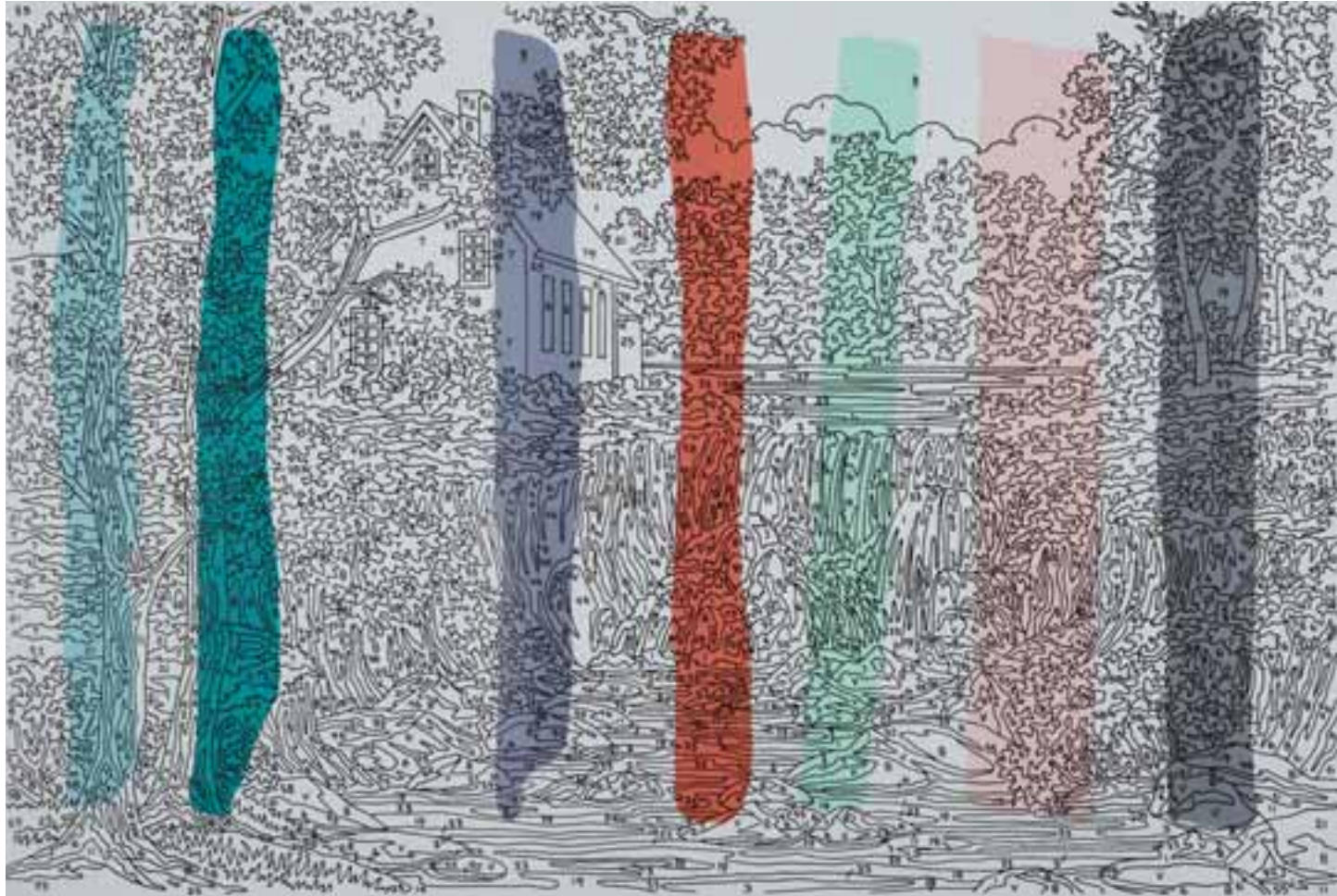
IN TREY'S WORK WE SEE the aesthetics of mischief at work (or play). The paintings, like their creator, impart an inner smile. As a practitioner of the aesthetics of mischief Trey meanders the pretty, gravity-free path blazed by Marcel Duchamp, Florine Stettheimer, Ed Ruscha, Erik Satie, Ronald Firbank, Lypsinka, Jane Bowles, Oscar Wilde, and Charles Ludlam. Nice of the artist to invite us along.

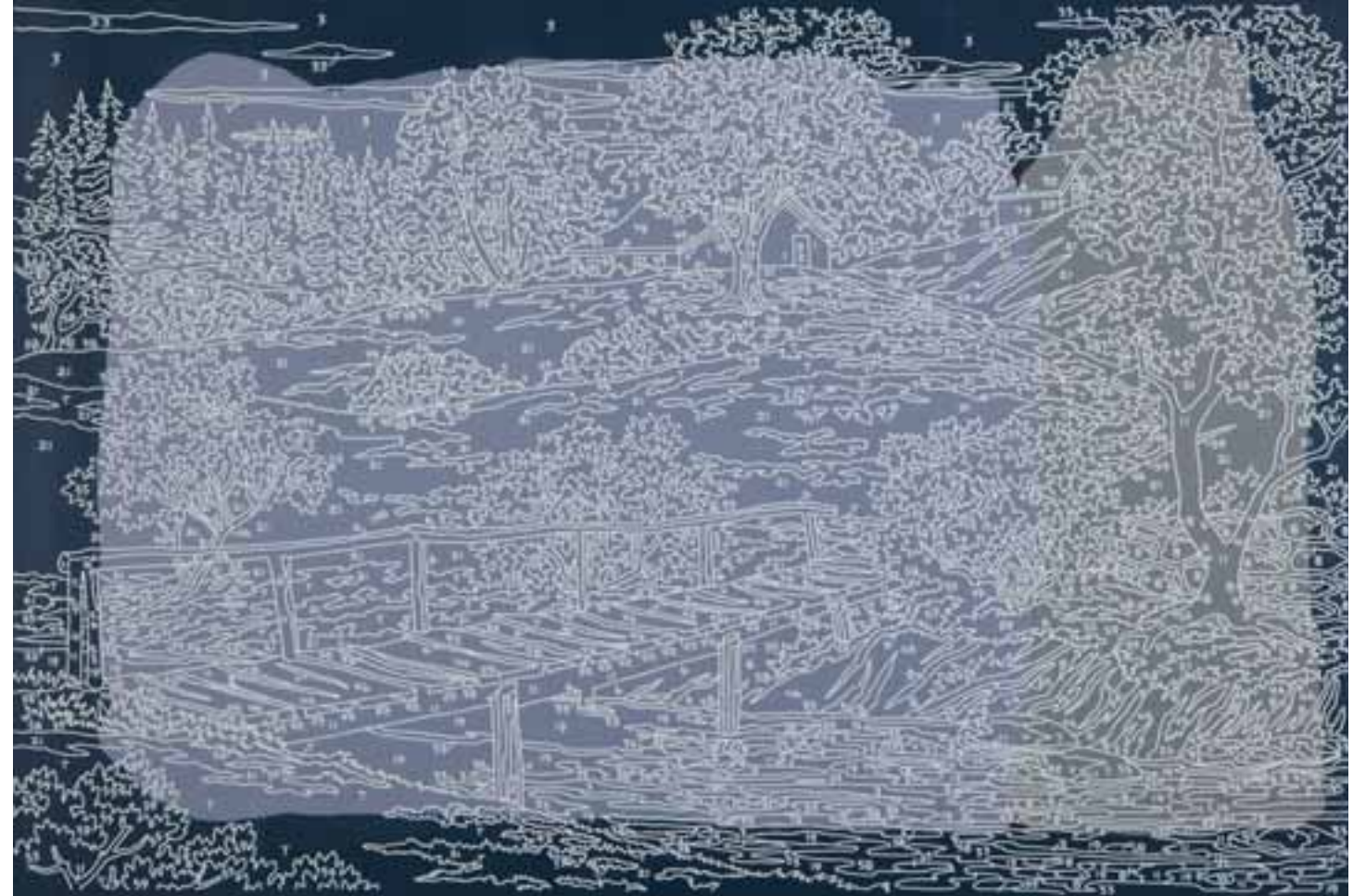
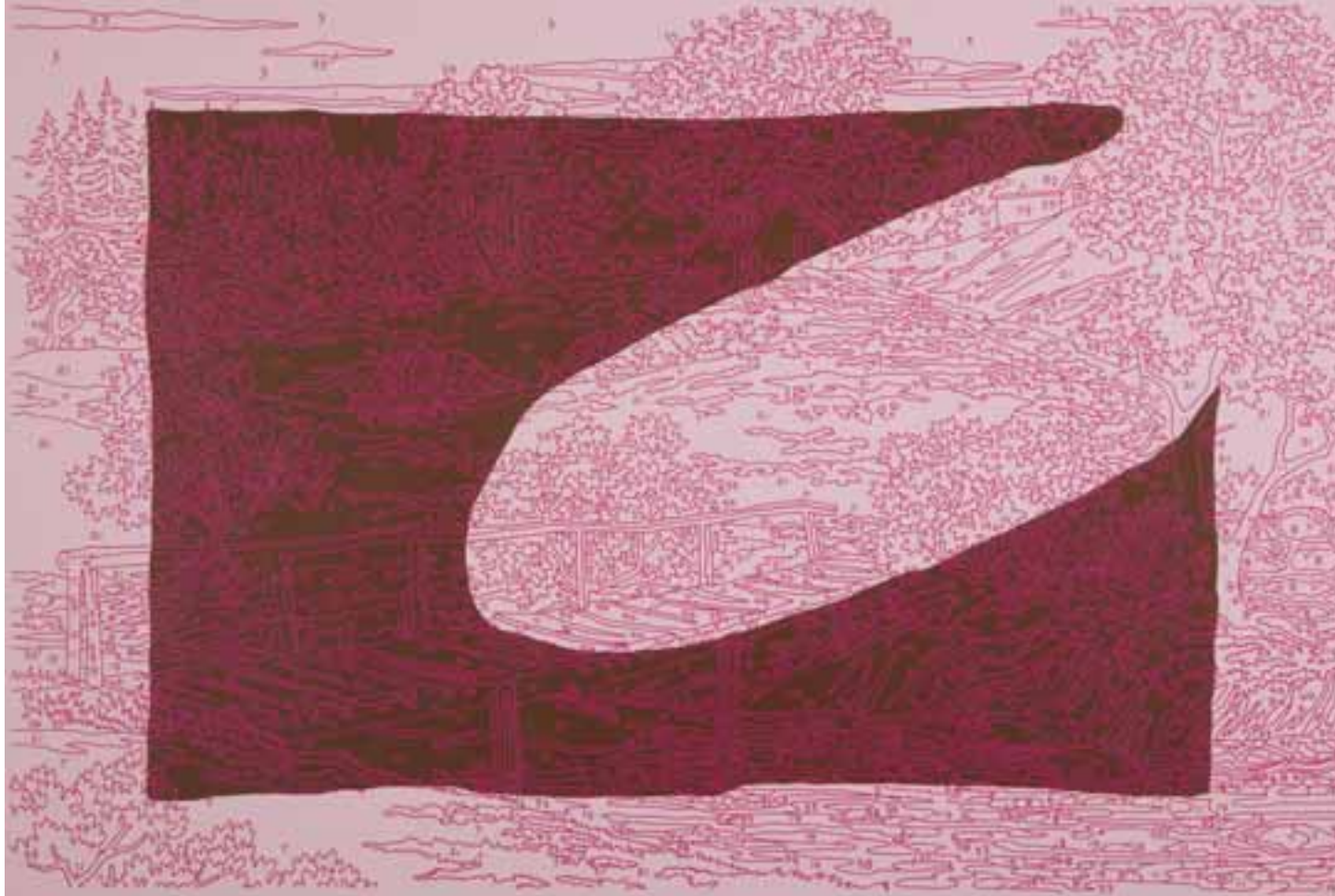
LET'S PLAY, SAYS TREY. One of the more interactive works in this exhibition, *Your Title Here*, allows the buyer and the artist to collaborate on a work on paper, the buyer working with the artist to complete it. For an Art Basel Miami Beach event in 2010, Trey employed a similar exercise, inviting dinner guests to help finish the remaining areas of a painting.

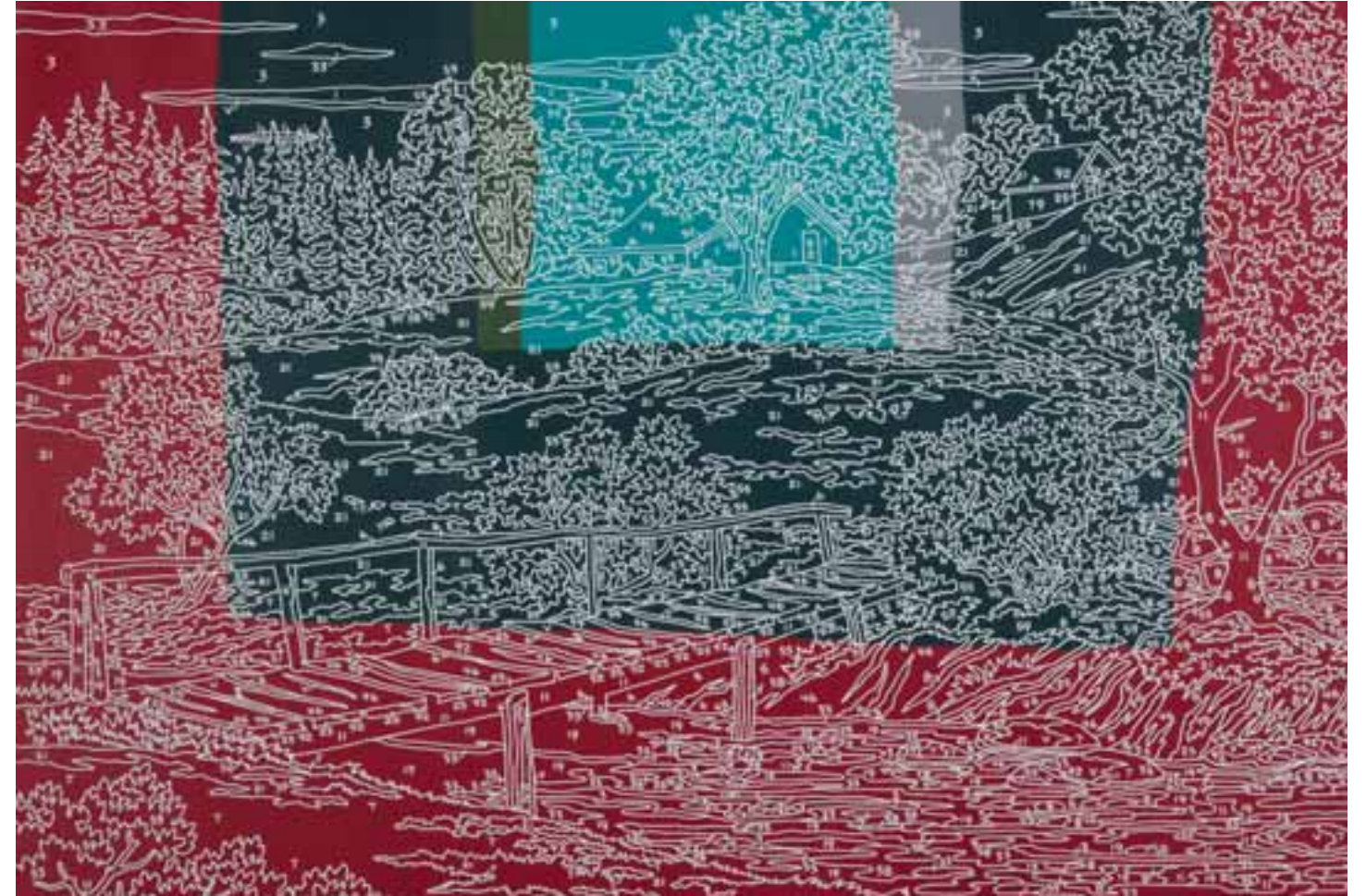
IN THE EXHIBITION'S ONLY sculptural work, Speegle references both Pop and Conceptual art from the early 1960s with his "Better Future Paint" cans. The viewer is reminded of Piero Manzoni's "Merda d'artista" and Andy Warhol's "Brillo Soap Pads Box." Speegle elevates—okay, reifies, if you must---the banal to create a work that is at once sculptural object and three-dimensional print.

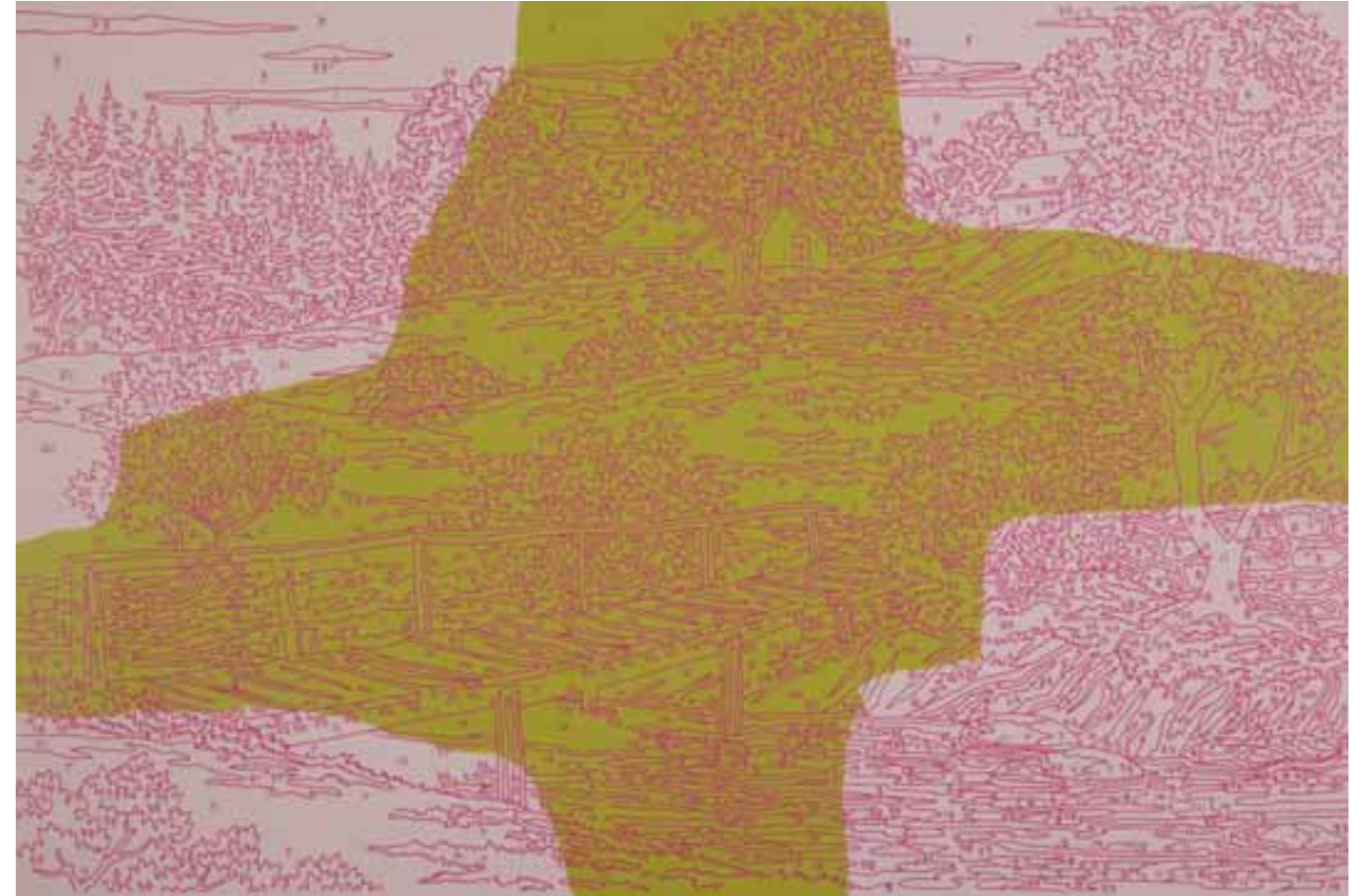
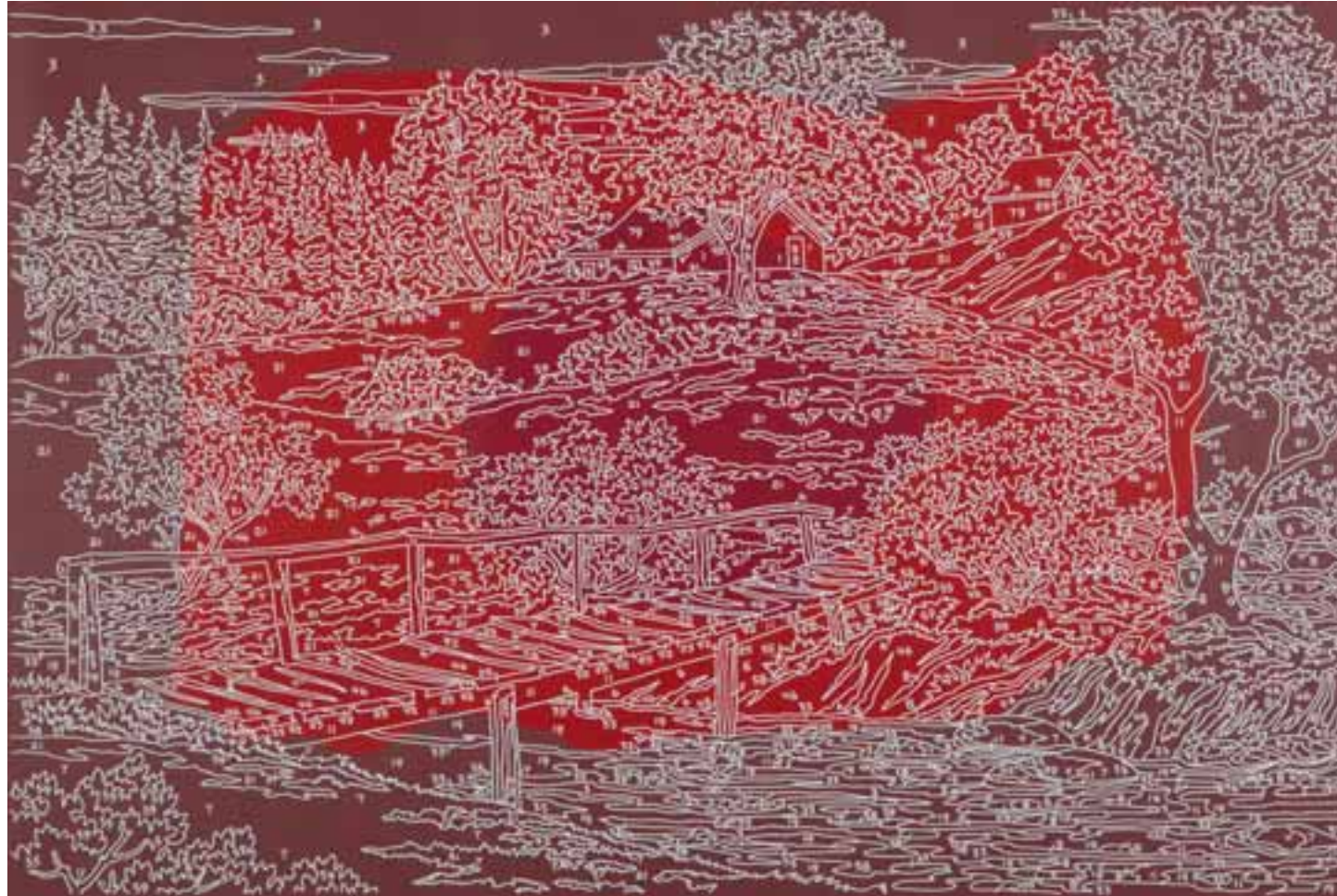
"REPEAT IDEAS: THEY MAY have learned something in the meantime," wrote the utopian Frankfurt School philosopher Ernst Bloch. As we regard Trey's work--and contemplate the aesthetic alchemy he has rendered to this mute, disused popular art form—we are dazzled by how much Paint-by-Numbers has learned since 1952.

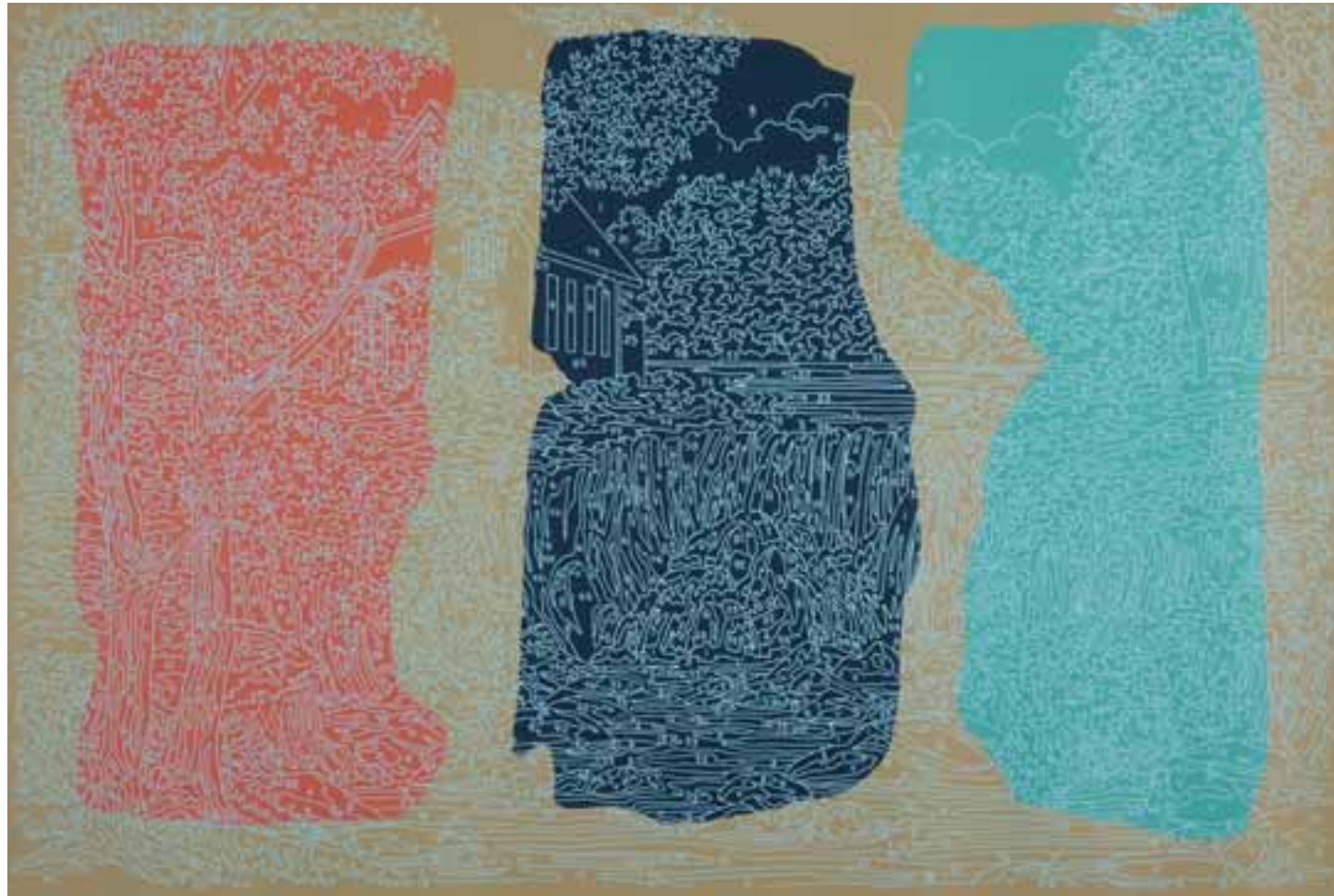
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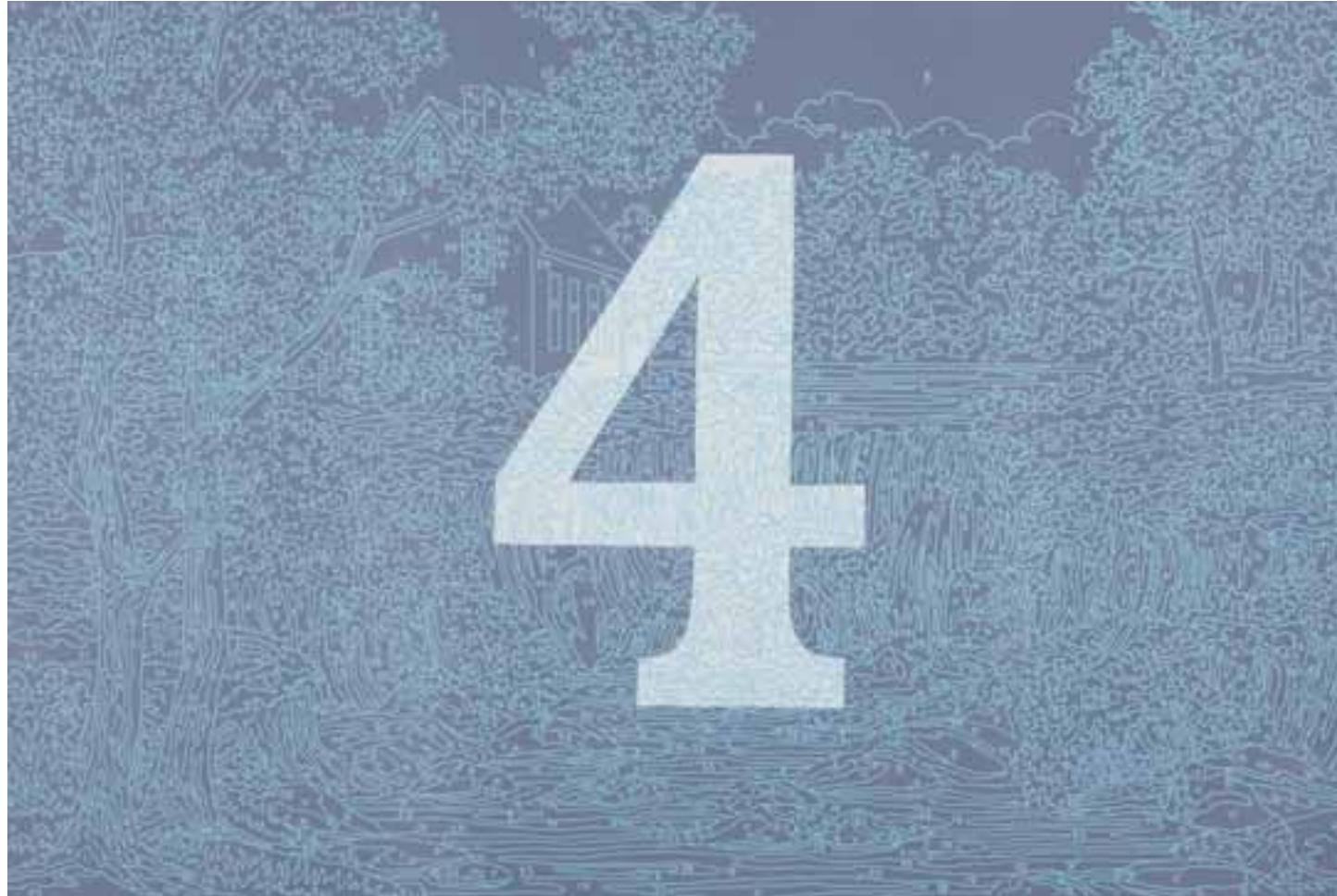










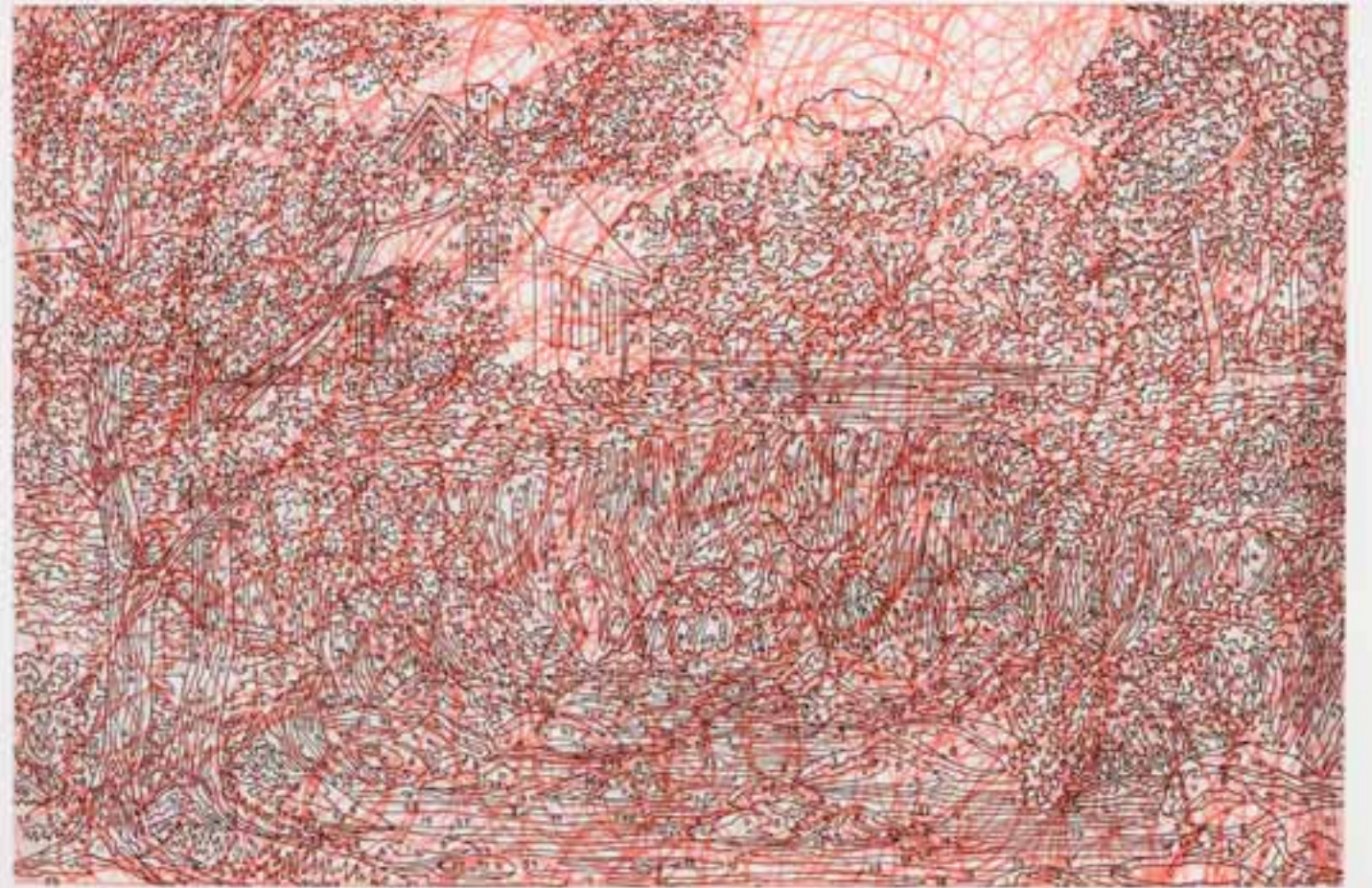
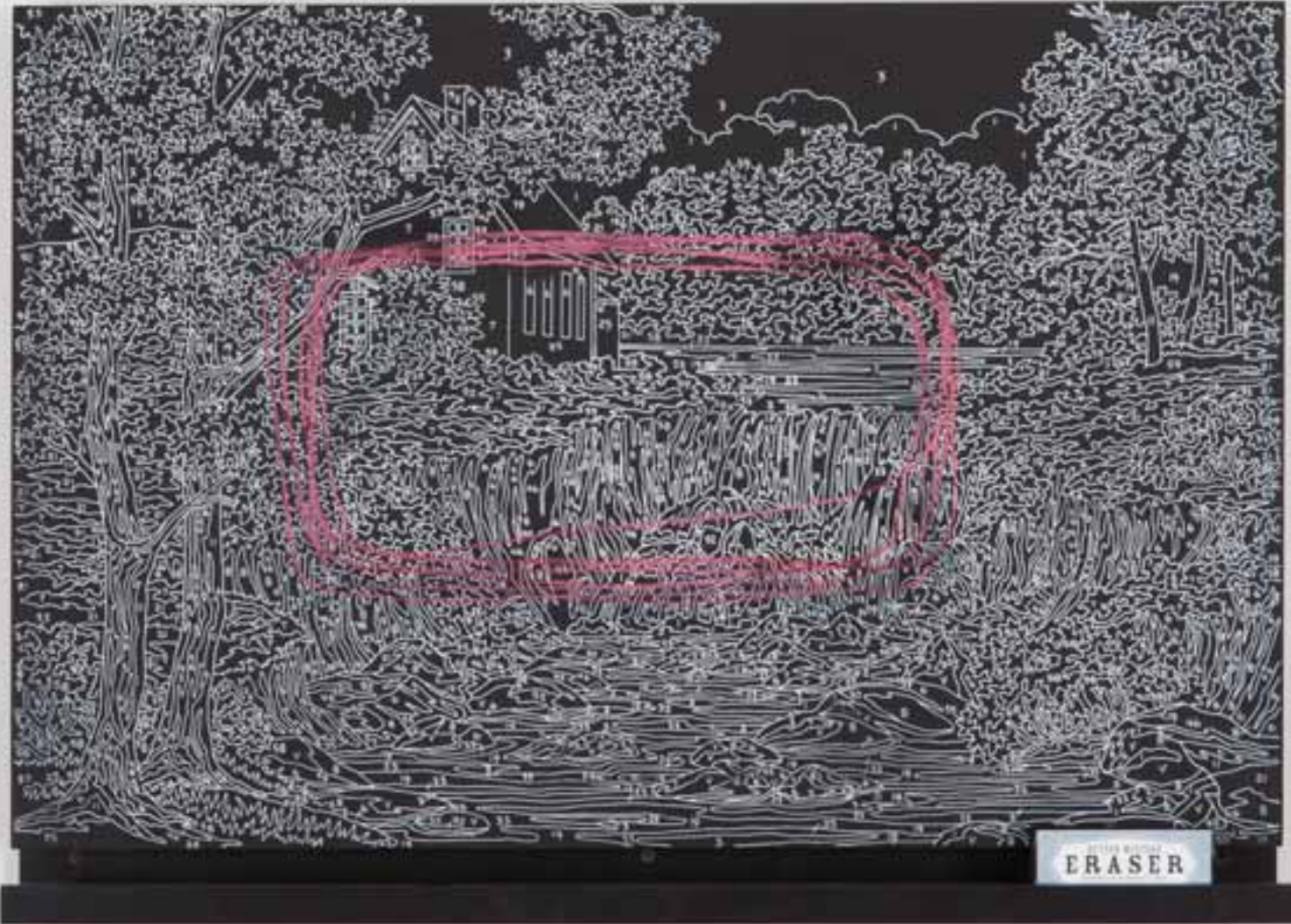


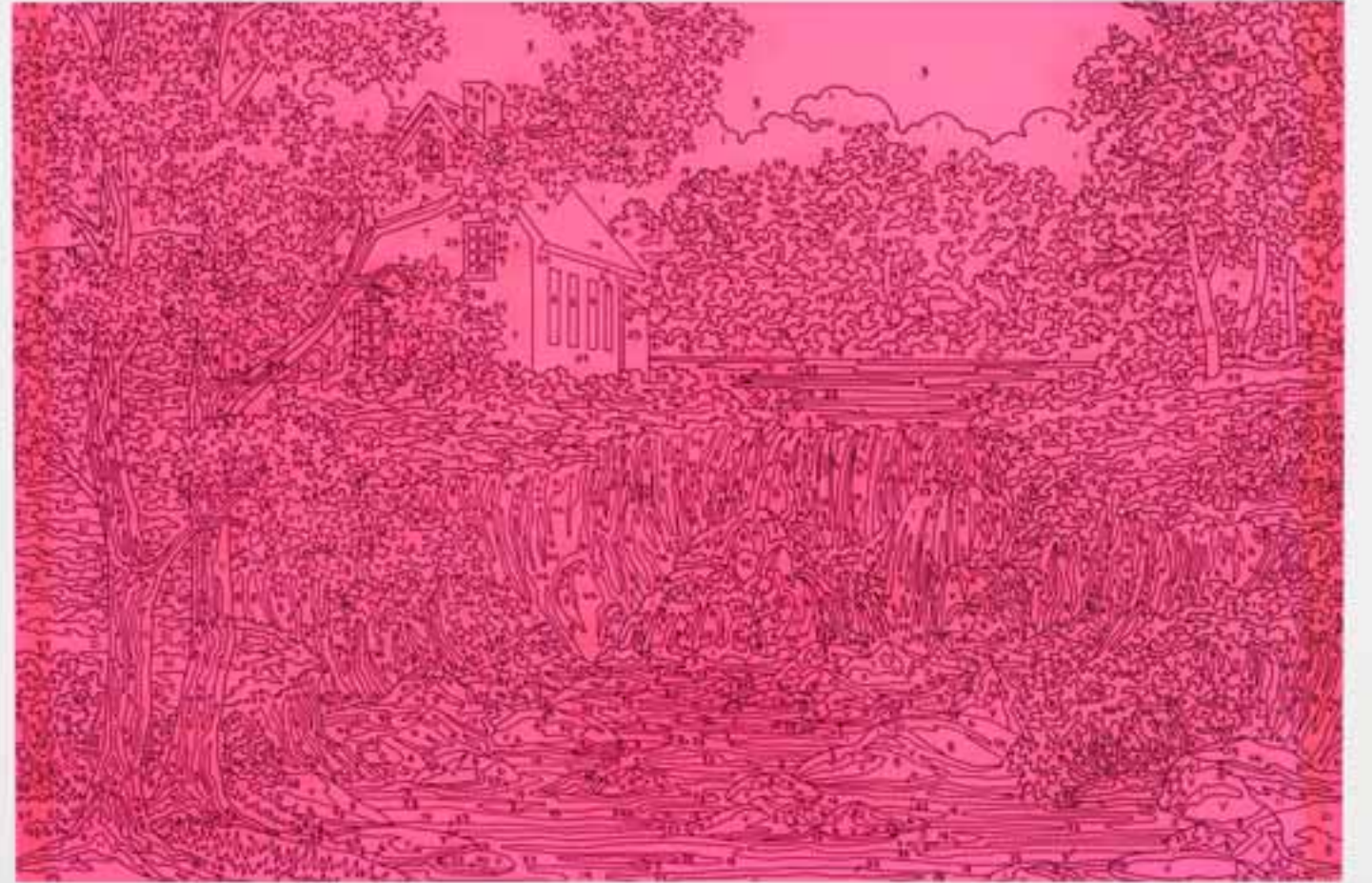
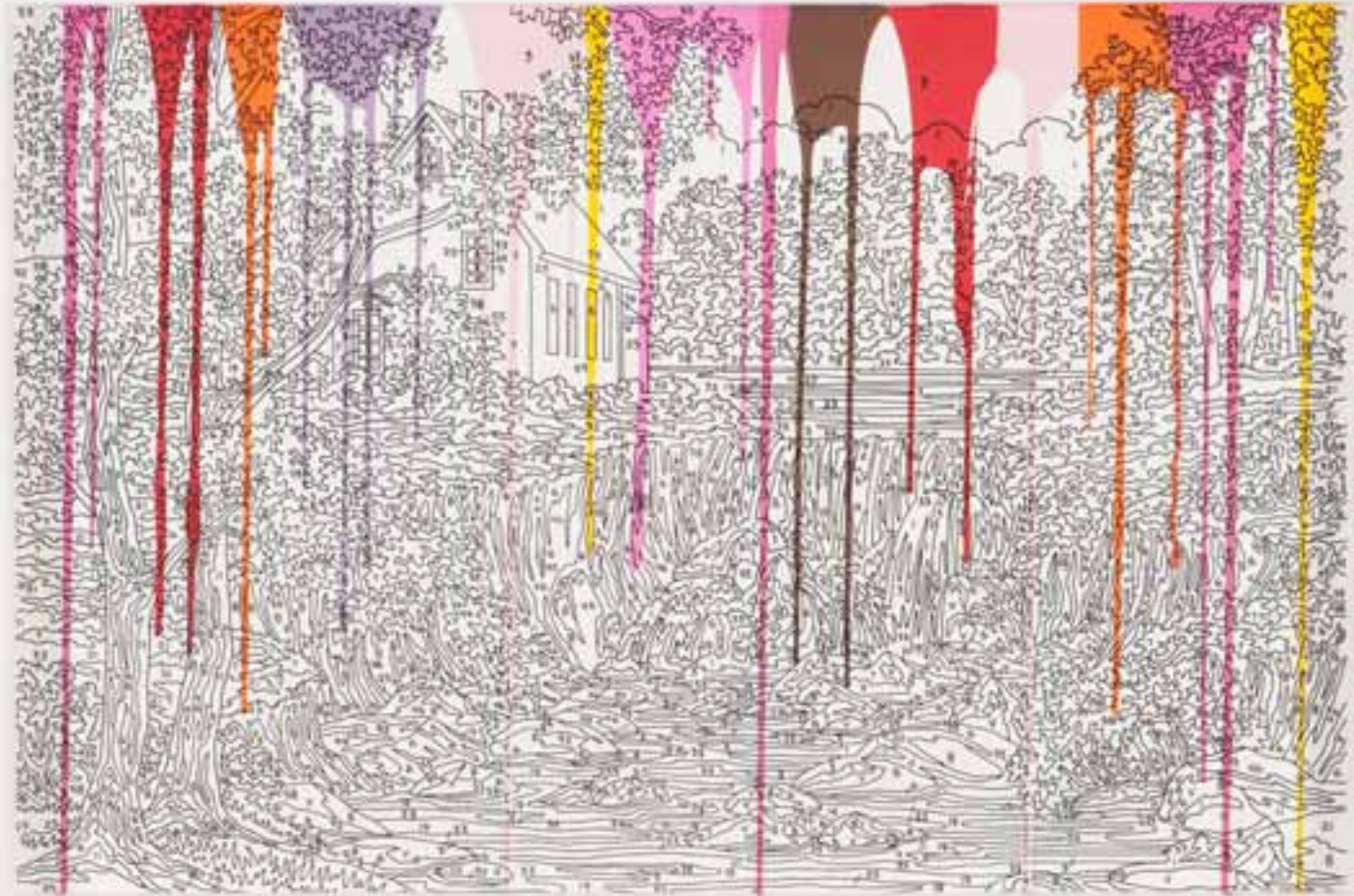










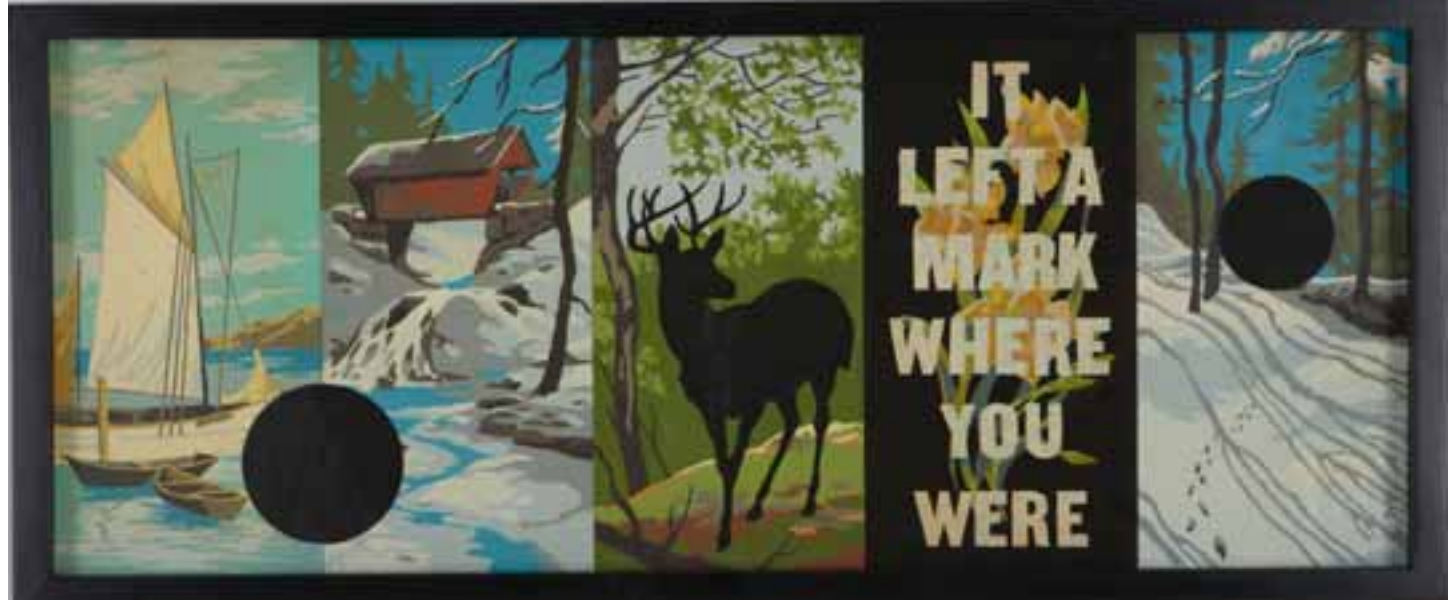


















EXHIBITION LIST

- 1** **YOUR TITLE HERE**, 2012, 40 X 52 IN, SILKSCREEN ON PAPER, EDITION OF 3
- 2** **GOOD LUCK WITH THAT**, 2012, 36 X 60 IN, ARCHIVAL PIGMENT, ACRYLIC ON CANVAS
- 3** **ABSTRACT WATERFALL (MINT)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 4** **BETTER NUMBERS (THIRTY-ONE)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 5** **ABSTRACT WATERFALL (VERTICAL COLORS)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 6** **ABSTRACT BRIDGE (GREY/PINK)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 7** **ABSTRACT BRIDGE (PINK/ WINE)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 8** **ABSTRACT BRIDGE (BLUE/LAVENDER)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 9** **ABSTRACT BRIDGE (TWELVE COLORS)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 10** **ABSTRACT BRIDGE (WINE/ TURQUOISE SQUARES)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 11** **ABSTRACT BRIDGE (MAROON SQUARE)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 12** **ABSTRACT BRIDGE (PINK/GREEN)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 13** **ABSTRACT WATERFALL (COLORWELL)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 14** **ABSTRACT WATERFALL (GREY/YELLOW)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 15** **THE FUTURE WAS BETTER**, 2012, DIPTYCH, 48 X 120 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 16** **BETTER FUTURE PAINT**, 2012, 7.5 X 21.5 IN, ARCHIVAL PIGMENT PRINT ON PAINT CAN, SERIES OF 3, EDITION OF 11 EACH
- 17** **BETTER NUMBERS (FOUR)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 18** **BETTER NUMBERS (ELEVEN)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 19** **BETTER NUMBERS (THREE)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 20** **BETTER NUMBERS (THIRTEEN)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 21** **BETTER NUMBERS (SIX)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 22** **BETTER NUMBERS (EIGHTEEN)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 23** **BETTER NUMBERS (TWENTY-SEVEN)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 24** **BETTER NUMBERS (FIFTY-TWO)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 25** **BETTER NUMBERS (THIRTY-THREE)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 26** **BETTER NUMBERS (SIXTY)**, 2012, 24 X 36 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 27** **ABSTRACT WATERFALL (RED DRIP)** 2012, 24 X 36 IN, SILKSCREEN, ACRYLIC ON PAPER IN SHADOWBOX
- 28** **ABSTRACT WATERFALL (PINK PLEXI)**, 2012, 24 X 36 IN, SILKSCREEN ON PLEXIGLASS
- 29** **ABSTRACT WATERFALL**, 2012, 24 X 36 IN, SILKSCREEN ON CHALKBOARD, CHALK TRAY, ERASER, EDITION OF 2
- 30** **ABSTRACT WATERFALL (RED SCRIBBLE)**, 2012, 24 X 36 IN, SILKSCREEN ON PLEXIGLASS, RED PENCIL ON PAPER
- 31** **ABSTRACT WATERFALL (MIRROR, DETAIL)**, 2012, 24 X 36 IN, SILKSCREEN ON MIRROR PLEXIGLASS, EDITION OF 2
- 32** **LEAVE A MARK (BARN)**, 2012, 48 X 60 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 33** **LEAVE A MARK (GREY ROAD)**, 2012, 48 X 60 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 34** **LEAVE A MARK (GREEN CAMO)**, 2012, 48 X 60 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 35** **LEAVE A MARK (PINK CAMO)**, 2012, 48 X 60 IN, SILKSCREEN, HOUSEPAINT ON CANVAS
- 36** **YOU LEFT A MARK**, 2012, 32 X 41 IN, ACRYLIC, TEMPERA ON VINTAGE PAINT BY NUMBER PANELS IN SHADOW BOX
- 37** **IT LEFT A MARK WHERE YOU WERE (FLOWERS)**, 2012, 13 X 31 IN, TEMPERA ON VINTAGE PAINT BY NUMBER PANELS
- 38** **IT LEFT A MARK WHERE YOU WERE (HAND/ HORSE X6)**, 2012, 21 X 25 IN, TEMPERA ON VINTAGE PAINT BY NUMBER PANELS
- 39*** **IT LEFT A MARK WHERE YOU WERE (HORIZON, CENTER)**, 2012, 11 X 47, TEMPERA ON VINTAGE PAINT BY NUMBER PANELS
- 40** **IT LEFT A MARK WHERE YOU WERE (DEER/ HAND)**, 2012, 25 X 19 IN, TEMPERA ON VINTAGE PAINT BY NUMBER PANELS
- 41** **IT LEFT A MARK WHERE YOU WERE (RORSCHACH/SAILBOAT)**, 2012, 21 X 25 IN, TEMPERA ON VINTAGE PAINT BY NUMBERS
- 42** **EXACTLY**, 2012, 48 X 60 IN, ARCHIVAL PIGMENT, ACRYLIC ON CANVAS



Trey Speegle

GOOD LUCK WITH THAT



Trey Speegle

American, born 1960

SOLO EXHIBITS

- 2012 Good Luck With That, Benrimon Contemporary, New York, NY
Pop Queen, Jonathan Adler, London, United Kingdom
- 2011 It's Not About You, Benrimon Contemporary, New York, NY
- 2010 Outside the Lines, Koelsch Gallery, Houston, TX
- 2009 Anthropologie.com Online Gallery
A- Z, Global, Jeffersonville, NY
- 2008 Can You Imagine, Niba, Miami, FL
Why Not? Comerford Hennesy, Bridgehampton, NY
What Are You Waiting For?, Cheryl Hazan Gallery, New York, NY
III Reasons to Love You, auto., New York, NY
- 1981 Re:POP 1981, Farrell Dyde Gallery, Houston, Texas

SELECTED GROUP EXHIBITIONS

- 2012 SIGHT (UN)SCENE, Benrimon Contemporary, New York, NY
Pulse NY, Benrimon Contemporary, New York, NY
- 2011 Voodoo Pop, Art League Houston, Houston, Texas
Leaf/Cloud: Nature Tangible and Transcendent, Fair Folks & A Goat, New York, NY
The Writing on the Wall, The Drak Hotel, Toronto, Canada
Use Your Illusion, Colton & Farb Gallery, Houston, Texas
Pulse NY, Benrimon Contemporary, New York, NY
WORD UP!, Benrimon Contemporary, New York, NY
- 2010 Fleurs: 1880 - 2010, Benrimon Contemporary, New York, NY
Manifest Equality, Manifest Equality Gallery, Los Angeles, CA
- 2009 Mixtape, Jen Bekman Gallery, New York, NY
The Red Show #9, Cheryl Hazan Gallery, New York, NY
Spring Sequence, Cheryl Hazan Gallery, New York, NY
- 2008 The Red Show #8, Cheryl Hazan Gallery, New York, NY
Itty Bitty, Yes Gallery, Warren, RI
Manifest Hope, Manifest Hope Gallery, Denver, CO
Illuminate, Mercantile, Easton, PA
AAF, Cheryl Hazan Gallery Booth, New York, NY
- 2007 The Red Show, Cheryl Hazan Gallery, New York, NY
Art on the Avenue, Houston, TX
The Writing's on the Wall, Cheryl Hazan Gallery, New York, NY
Petal Fusion II, Cheryl Hazan Gallery, New York, NY
Bridge Art Fair, Cheryl Hazan Gallery Booth, Miami, FL
- 2005 Art on the Avenue, Houston, TX
- 2004 AmBUSH!, Van Brundt Gallery, New York, NY

SPECIAL EXHIBITIONS

- 2010 It's Later Than You Think, Benrimon Contemporary at Townhouse Hotel, Miami, FL
Once Wants More, Benrimon Contemporary, New York, NY

CREDITS

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