



דאס איז  
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# DASHIELL MANLEY

SILVERLENS x JESSICA  
SILVERMAN

1 AUGUST — 5 SEPTEMBER 2020  
BY APPOINTMENT ONLY







**Silverlens Gallery presents Dashiell Manley's eponymously titled first solo show in Asia. An American artist of Japanese descent, his new work will be shown via a hybrid offline, online format that allows access to the gallery itself on-site to see the paintings and on the internet to view the other half of the show located in Los Angeles. This format is recent for Silverlens, a reminder of today's reality where conventional modes of mobility and access have been upended because of the COVID-19 pandemic.**

**With that in mind, the paintings feel even more urgent. The Los Angeles-based artist's work explores abstract meditations on rhythmic movement and the passage of time. In "across open space," white petals of thick oil paint sit on top of the canvas, but instead of brush strokes, we see soft ruffles on each one made with a palette knife. They are streaked with color and are either painted upright or sideways, like shifting elements of a landscape. Holding back these delicate, undulating fins at the bottom of**



**“Here Manley takes online news past its prime, and shifts it inside the frame of a canvas where it becomes specific, valuable, and maybe even more legible in meaning than it did in its original form.”**

the canvas is a vivid red, blush, and blue shoreline. “Gone, a remembrance” continues with the same style of gestures, but as you lean in closer, each delicate shell dabbed in layered hues seem to flutter and swirl in opposing directions. The effect is of quiet disturbance. In his past work, Manley has said he painted through mindful meditation and let it show on the canvas when he veered away from the focus at hand.

In another set of paintings, he uses fragments from articles posted on the Philippine online news site, *Rappler*. One wonders at the uncanny timing of it that these paintings made in 2019 should be shown in the year press freedom would be under attack. It is also not the first time the artist has reinscribed words from journalism. A previous series of work was based on distressing headlines taken from *The New York Times* and *The Financial Times*.

Words from a *Rappler* article are scrawled on canvas using watercolor pencils in “Heavens No, October 22 2019, 15:19, ([www.rappler.com](http://www.rappler.com))”. The sentences and words overlap, fade, and bleed into each other in colors of yellow, red, and blue. Some are legible, and some are not. The language found on the internet is accessible to anyone from anywhere in the world, a shared resource able to be moved around. Here Manley takes online news past its prime, and shifts it inside the frame of a canvas where it becomes specific, valuable, and maybe even more legible in meaning than it did in its original form.



For “sites-watchdog, October 22 2019, 15:12 (rappler.com)”, the transcribed text on canvas looks like a bruise healing from afar in smeared shades of purple, black, and red. The sentence fragments go up and down the canvas from one end to another. At one corner of the *Rappler* paintings, are silver strips that remind you of scratchcards with a string of painted symbols or emoticons, another layering of marks on the base of already embodied signs.

Manley’s practice continues to experiment on movement and the meditative by pushing the abstract elements of line, texture, form, color and value on canvas while also being emotionally altered by the process himself through his personal reflections of it.

He is represented by the Jessica Silverman Gallery in San Francisco. His work has been regularly exhibited in prominent institutions across the United States including the Whitney Biennial in 2014 and the Hammer Museum’s “Made in LA” Biennial in 2012.

– JOSEPHINE V. ROQUE

**“Manley’s practice continues to experiment on movement and the meditative by pushing the abstract elements of line, texture, form, color and value on canvas...”**



[illegible]



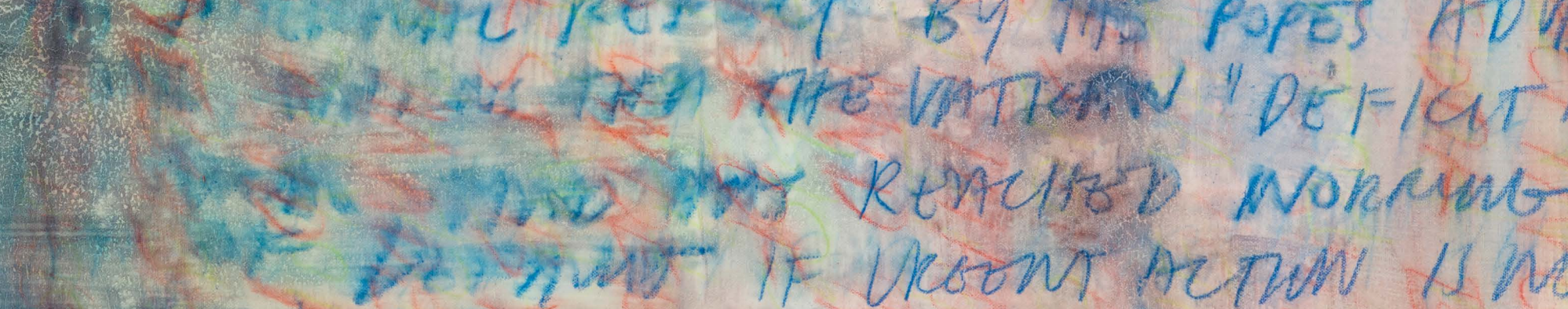
**"This is my first exhibition in Asia and for that I thought it was important to introduce a new audience to bodies of work that while disparate, are intrinsically linked.**

**Due to the nature of our times right now, only half of the work made it to Manila and the other half is still here with me in my studio in L.A."**

***Dashiell Manley, 2020***





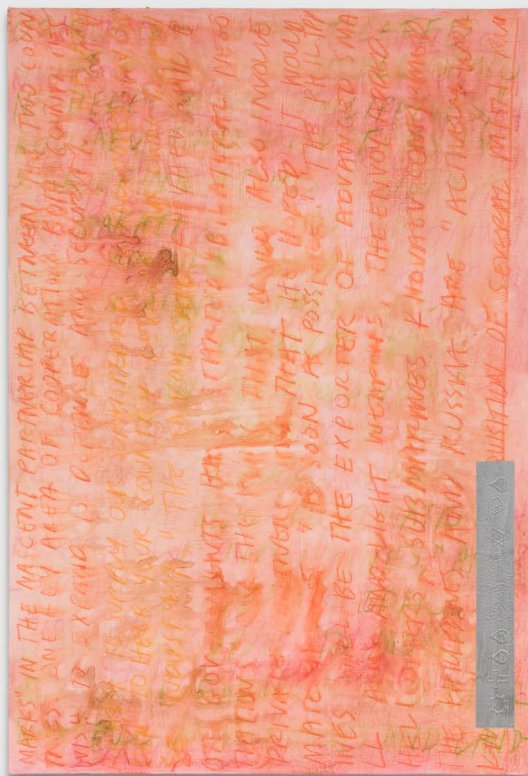


# LOS ANGELES

*Newspaper series (in the artist's studio)*

**"When I was thinking about the show in Manila, it seemed important to...use source material or source newspaper that was specific to the Philippines. So the works in the exhibition use *Rappler.com*."**

**"One of the aspects of the *Newspaper* works, the *Rappler* works for the Silverlens exhibition that's different from how they've kind of existed or been made in the past is the inclusion of these coloured rectangles on either side, or sometimes the top and bottom of the work."**



**Russia Eyes, October 22 2019,  
15:09 ([www.rappler.com](http://www.rappler.com))**

**2019**

**watercolour pencil, acrylic,  
and enamel on canvas**

**37h x 25w in | 93.98h x 63.50w cm**

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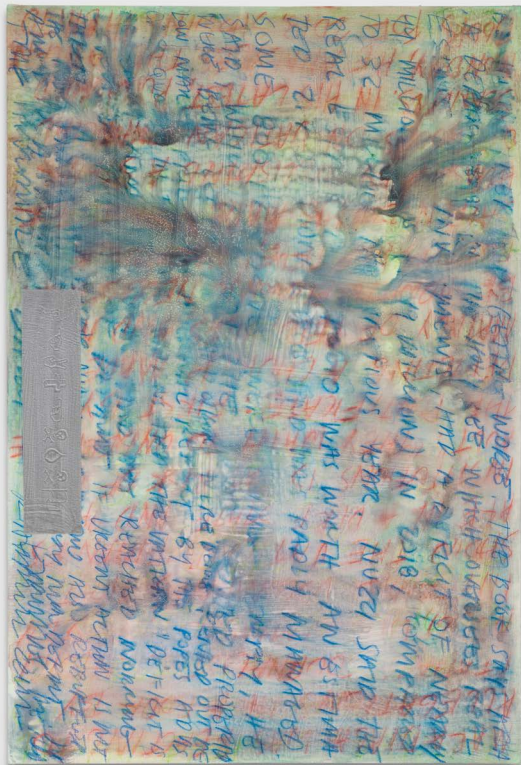




**watercolour pencil, acrylic,  
and enamel on canvas**  
**37h x 25w in | 93.98h x 63.50w cm**

## BOOK AN APPOINTMENT





**Heavens No,  
October 22 2019, 15:19,  
([www.rappler.com](http://www.rappler.com))**

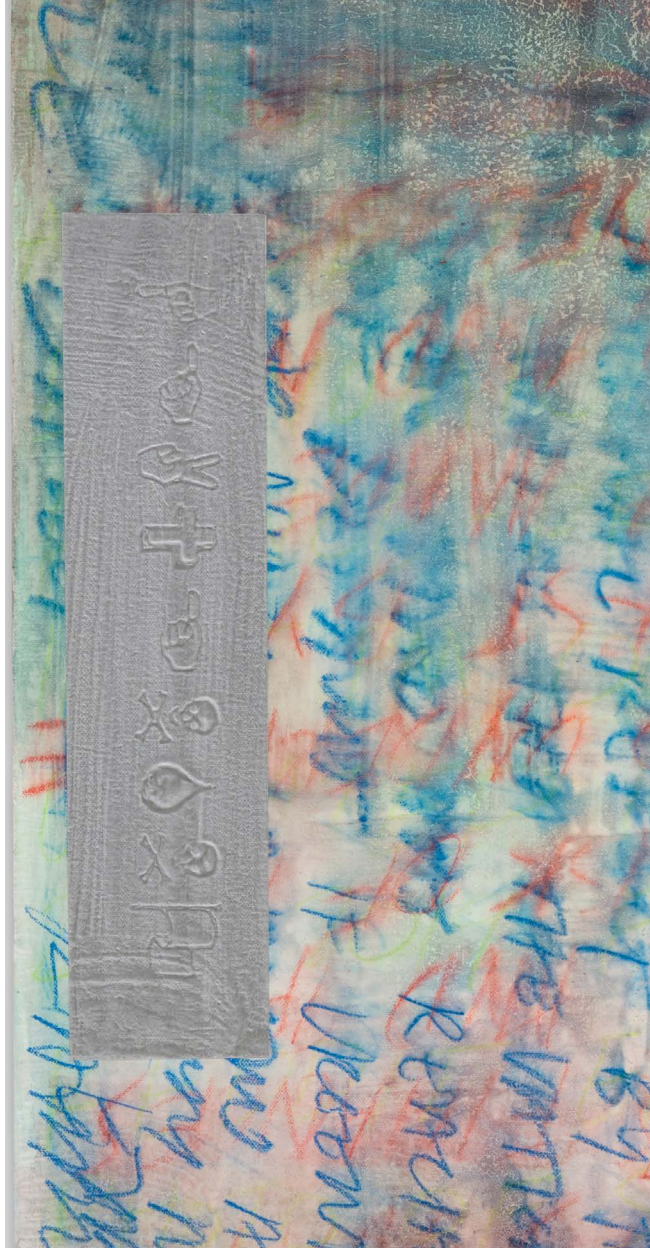
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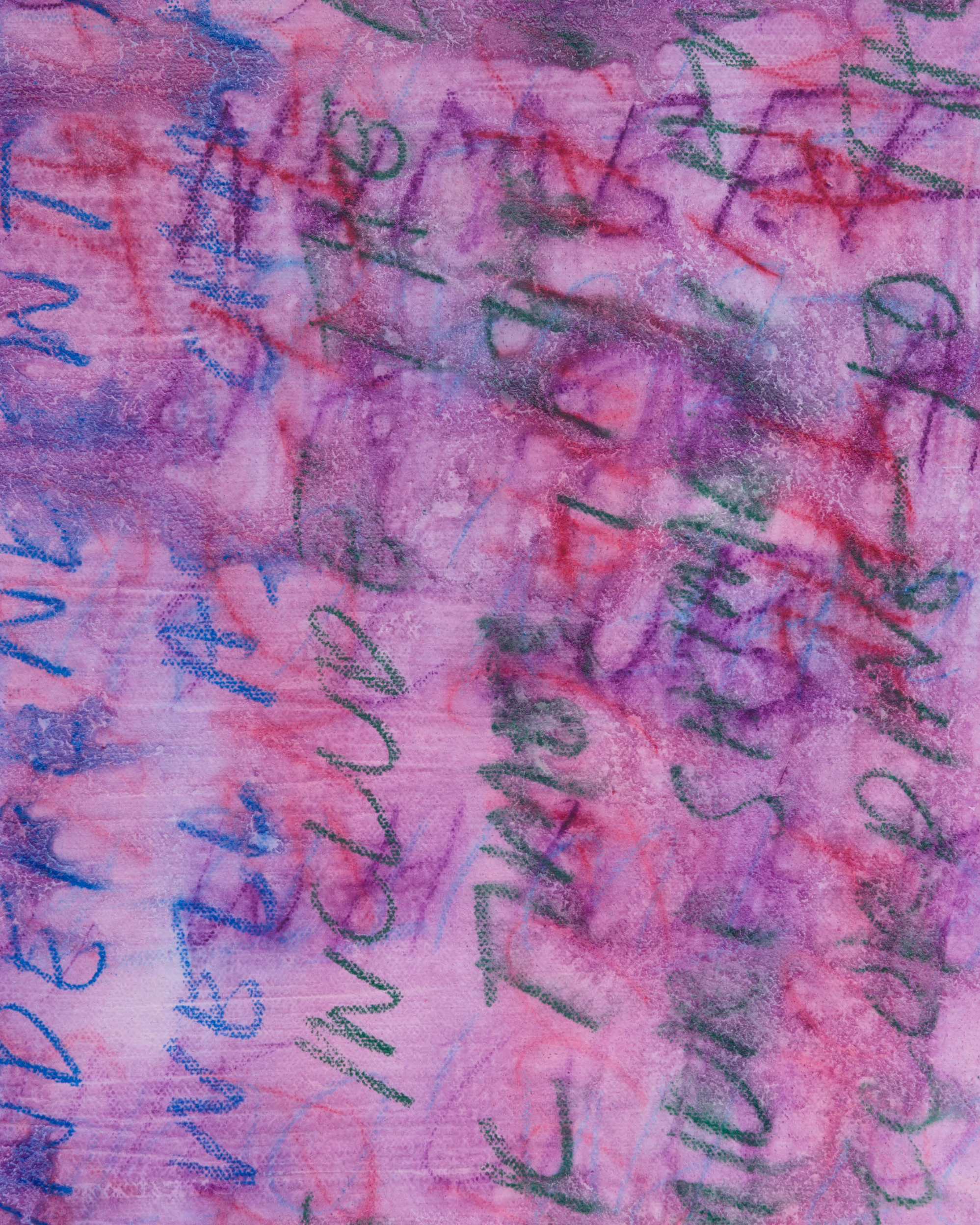
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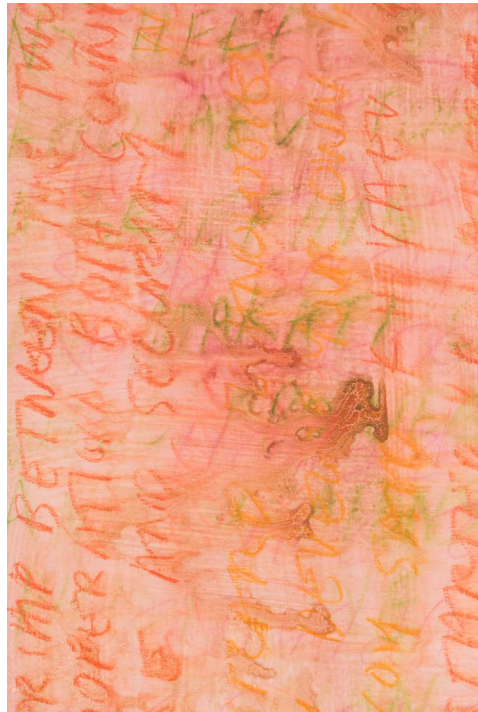
**INQUIRE**

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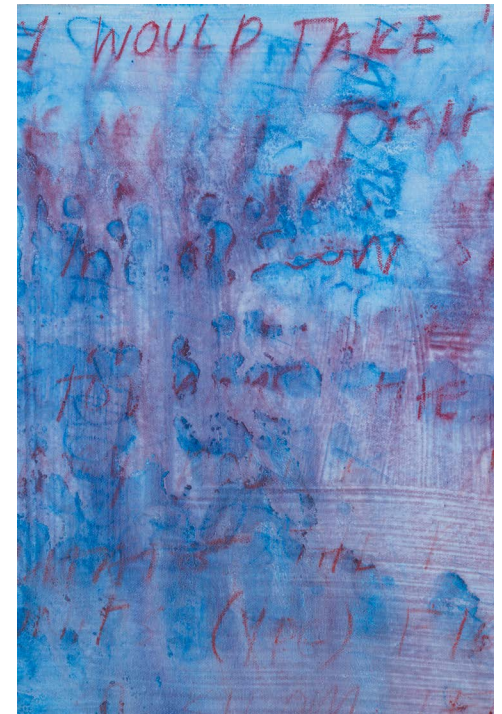
**1**

**"I was more interested in the content of the newspaper as opposed to the iconography of the newspaper, so I began to use the front page as a set of instructions to make paintings."**



**2**

**"I transcribed all of the textual information on the front page onto a canvas and I worked in four directions, and so when I would cover up the entire canvas in one direction, I would wash out the canvas using a brush and water to kind of give myself a not-so-clean slate to begin transcribing again."**



**3**

**"So the finished paintings had all of the textual information of a specific day's front page, written in all four directions, and I was really less interested in the viewer reading the text in the painting. Instead of that, I was interested in the viewer taking in all that information at one time, almost kind of like being struck with the information — one second you don't have it and the next second you have it."**













# MANILA

*Elegy series on view in Silverlens Gallery*

**"I would make a *Newspaper* work and in order to kind of stop thinking about the news that was in the *Newspaper* work, I would make an *Elegy* painting and kind of meditate it out of me."**

**"For the first year, maybe eighteen months of that project, there really was a kind of direct one-to-one relationship between *Newspaper* work and *Elegy* painting."**









***across open space***

**2019**

**oil on linen**

**39h × 32w in | 99.06h × 81.28w cm**

**INQUIRE**

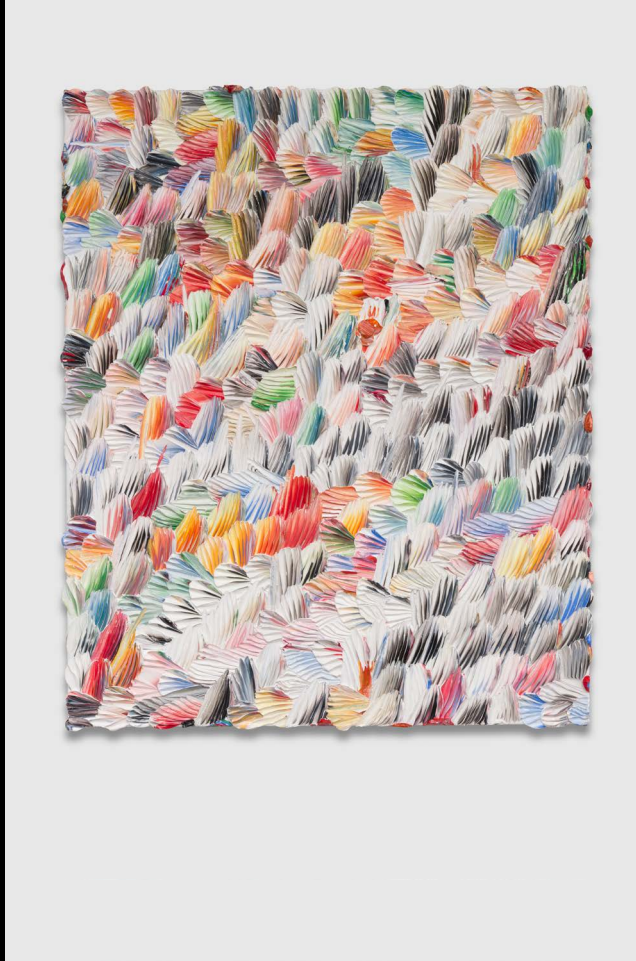
**BOOK AN APPOINTMENT**











***the harsh blankets***

**2019**

**oil on linen**

**39h × 32w in | 99.06h × 81.28w cm**

**INQUIRE**

**BOOK AN APPOINTMENT**

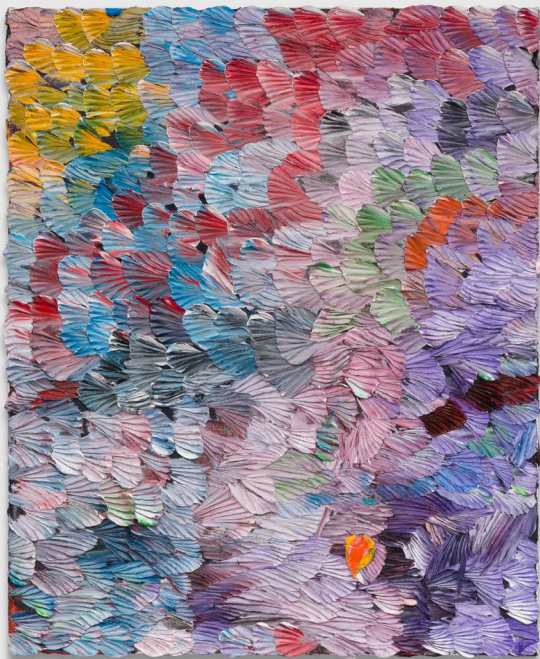












***gone, a remembrance***

**2019**

**oil on linen**

**39h × 32w in | 99.06h × 81.28w cm**

**INQUIRE**

**BOOK AN APPOINTMENT**















***the supplanted ire***

2019

oil on linen

39h × 32w in | 99.06h × 81.28w cm

INQUIRE

BOOK AN APPOINTMENT



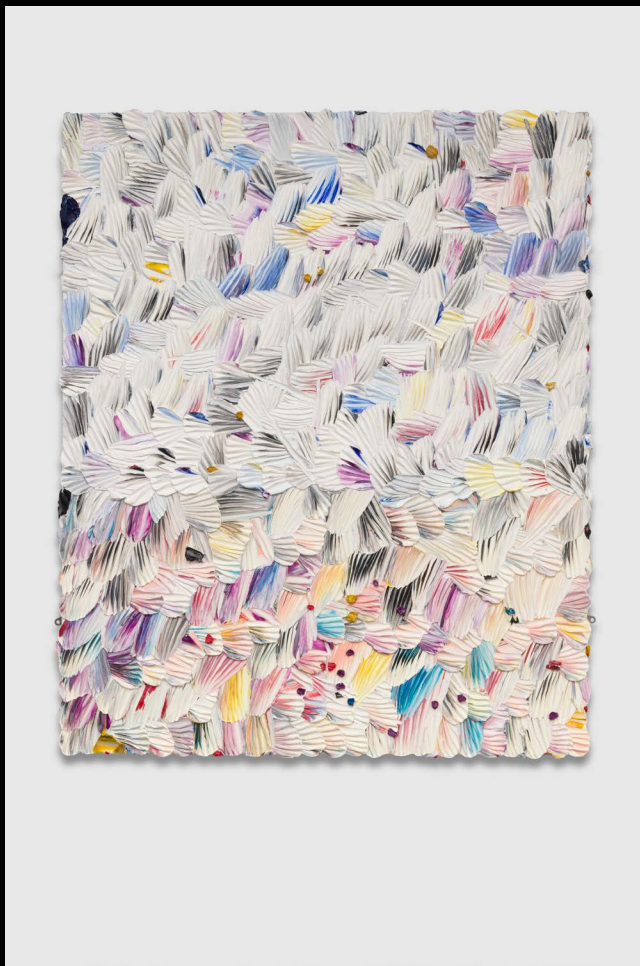












***going, slow going***

**2019**

**oil on linen**

**39h × 32w in | 99.06h × 81.28w cm**

**INQUIRE**

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# DASHIELL MANLEY

## Bio

Dashiell Manley (b.1983, Fontana, CA) has a BFA from CalArts and an MFA from UCLA. He lives and works in Los Angeles. He recently enjoyed solo exhibitions at Stanford University's Cantor Center for Visual Arts and LAND HQ in Los Angeles. His work was included in the Whitney Biennial (2014) and the Hammer Museum's "Made in L.A." Biennial. His work has also been featured in museum shows in Brazil, Italy, Australia. His work is in the public collections of Los Angeles County Museum of Art (LACMA) and the Hammer Museum. In addition to the "Pastimes" solo show, Jessica Silverman Gallery exhibited Manley's work alongside that of Jiro Takamatsu, one of the most influential Japanese artists of 20th century, at the Art Dealers Association of America (ADAA) Art Show, which opened on 27 February 2020.





DASHIELL MANLEY  
Bio

b.1983, Fontana, CA, U.S.A.



going, slow going, 2019, oil on linen, 39 x 32 in, 99.06 x 81.28 cm.

SOLO EXHIBITIONS

- 2020 *Dashiell Manley*, Silverlens, Manila, Philippines  
Solo Exhibition, Jessica Silverman Gallery, San Francisco, CA
- 2018 *Sometimes We Circle the Sun*, Marianne Boesky Gallery, New York, NY
- 2017 *E*, Jessica Silverman Gallery, San Francisco, CA
- 2016 *New to the Cantor*, Cantor Arts Center, Stanford University, Stanford, CA  
*Whatever, A Vibrant Holiday*, Marianne Boesky Gallery, New York, NY
- 2015 The Fireplace Project, East Hampton, NY  
*Time seems sometimes to stop*, Jessica Silverman Gallery, San Francisco, CA
- 2014 *Company & Conversations*, Redling Fine Art, Los Angeles, CA
- 2013 *The Great Train Robbery (Scene 3 version A)*, LA><ART, Los Angeles, CA  
*The Great Train Robbery (Scene 3 Version B)*, Redling Fine Art, Los Angeles, CA  
*A falling bolt (paused)*, Luce Gallery, Torino, Italy
- 2012 *Dashiell Manley*, Silverman Gallery, San Francisco, CA
- 2011 *Thesis Exhibition*, New Wight Gallery, Los Angeles, CA  
*were the our of the the the the*, The End Gallery, Los Angeles, CA

GROUP EXHIBITIONS

- 2019 *Back in Black*, Fortes D'Aloia & Gabriel, São Paulo, Brazil
- 2018 *Horizon Lines*, Jessica Silverman Gallery @ 288 Pacific, San Francisco, CA  
*Kinship*, Jessica Silverman Gallery, San Francisco, CA  
*Sky Above Clouds*, Darrow Contemporary, Aspen, CO
- 2017 *Exchange Value*, L.A.N.D., Los Angeles, CA  
*The Times*, The FLAG Art Foundation, New York, NY  
*Hotel Kalifornia*, Galerie Lefebvre & Fils, Paris, France
- 2016 *Holiday*, Ibid Gallery, London, UK  
*End of Semester*, BBQLA, Los Angeles, CA  
*On my volcano grows the Grass*, Artist Curated Projects, Los Angeles, CA  
*The Present and the Probable*, curated by Jessica Silverman, fused, San Francisco, CA  
*Marinade*, curated by Timo Fahler, BBQLA, Los Angeles, CA  
*Performing the Grid*, Otis College of Art and Design, Los Angeles, CA
- 2015 *Weird Science*, Marianne Boesky Gallery, New York, NY  
*Old News*, cneai, Chatou, France
- 2014 *Stars & Stripes: American Art of the 21st Century from the Goldberg Collection*, Museums & Galleries of NSW, Sydney, Australia  
*Glomar: Axis of Information*, Redling Fine Art, Los Angeles, CA  
*Variations: Conversations In and Around Abstract Painting*, Los Angeles County Museum of Art (LACMA), Los Angeles, CA  
*A Teoria do Desvio Ralos Luminosos e Outra Historia*, curated by Jacopo Crivelli Visconti, SIM Galeria, Curitiba, Brazil  
*The History of Technology*, Jessica Silverman Gallery, San Francisco  
*The Whitney Biennial*, Whitney Museum of American Art, New York, NY
- 2013 *Why Painting Now?*, Galerie Andreas Huber, Vienna, Austria  
*Between This, That and the Other Thing*, Harris Lieberman, New York, NY
- 2012 *Made in LA 2012*, The Hammer Museum, LA><ART, and Barnsdall Municipal Gallery, Los Angeles, CA  
*This Is With It As It Is*, Lora Reynolds Gallery, Austin, TX  
*In The Making*, Roberts and Tilton, Los Angeles, CA
- 2011 *Sara Clendening and Dashiell Manley*, ACP at Art Platform, Los Angeles, CA  
*One for the money, two for the show*, Curated by Math Bass, Artist Curated Projects, Los Angeles, CA  
*Favorite Goods Presents 002*, Favorite Goods, Los Angeles, CA  
*The Delta*, Alexys Schwartz Projects, Los Angeles, CA  
*Beige and Plastic*, Khastoo Gallery, Los Angeles, CA
- 2010 *Spatium Sets*, Gallery 479, UCSB, Santa Barbara, CA  
*MFA 2011 Exhibition*, New Wight Gallery, Los Angeles, CA  
*Slab in Temporary Space*, The Temporary Space, Houston, TX
- 2007 *Through no fault of our own*, 507 Rose Gallery, Los Angeles, CA
- 2006 *A drawing show*, Lime Gallery, Valencia, CA

WORKS IN PUBLIC COLLECTION

- JP Morgan Bank, New York, NY  
Los Angeles County Museum of Art, Los Angeles, CA  
The Hammer Museum, Los Angeles, CA

SELECTED PRESS

- 2020 Furman, Anna. *How to Throw A Dinner Party Like a Gallerist*. The New York Times Style Magazine. January 22, 2020.
- 2017 Runyan, Robin. "Culture Lab Detroit returns with discussion, exhibition on Post- Truth." Cultured Magazine. October 2017.  
Slenske, Michael. "Elegy For A Young American Artist." Cultured Magazine. June 2017.
- 2016 Soyer, Barbara (ed.). The Drawer - Heroes, no. 10, Spring 2016.  
Davis, Samara. "Critic's Pick: Performing the Grid." Artforum. January 29, 2016.  
Ghorashi, Hannah. "Marianne Boesky Gallery Now Reps Dashiell Manley." ARTnews. February 25, 2016.
- 2015 Williams, Maxwell. "8 Emerging Artists to Watch Right Now." DETAILS. July 9, 2015  
Slenske, Michael. "Glass Acts." Blouin Artinfo, February 24, 2015.  
Willard Sachs, Danica. "Time seems sometimes to stop." Art Practical, February 2015.
- 2014 Griffin, Jonathan. "The History of Technology: Review," Frieze Issue #166, October 2014.  
Brown, A. Will. "Dashiell Manley: Interview," Studio International. September 2014.  
DeFore, John. "Dashiell Manley: Whitney 2014 Biennial, Five Hot Artists to Watch," The Hollywood Reporter, March 2014  
Bryant, Eric. "The Young Guns - 8 Whitney Biennial Artists Born After 1980," Artspace, March 2014.
- 2013 Linnert, Nicholas."Critic's Pick, Los Angeles: Dashiell Manley," Artforum, June 2013.  
Mizota, Sharon. "Review: Dashiell Manley takes on 'The Great Train Robbery,'" Los Angeles Times, June 13, 2013.  
Wagley, Catherine. "Five Artsy Things to Do in L.A. This Week, Including a Restaged Train Robbery," LA Weekly, p. 35. 2013.  
Solway, Diane. "Who: The New Guard: Dashiell Manley," W Magazine, p. 62. April 2013.  
Carmichael, Elisa. "25 Artists to Watch in 2013." Complex Art + Design. January 2013.
- 2012 Beck, Chelsea. "Made in L.A. 2012." Exhibition Catalogue, The Hammer Museum, LAXART, and Barnsdall Municipal Gallery, Los Angeles, p. 224, 236-238. 2012.  
Fitzpatrick, Kyle. "Made in L.A., Dashiell Manley, 31/60." Los Angeles, I' Yours, 2012 "On the Make," Angeleno Magazine, p. 84. December 2012.
- 2011 Tuck, Geoff. "Dash Manley Right Now," Notes on Looking. December 8, 2011.

PUBLICATIONS

- 2015 Thornton, Sarah, ed. *Dashiell Manley: The New York Times Paintings*. San Francisco: Jessica Silverman Gallery, 2015.
- 2014 Comer, Stuart, Anthony Elms, and Michelle Grabner. *Whitney Biennial 2014*. New York: The Whitney Museum of American Art, 2014.  
Girault, Lisa, ed. *Stars + Stripes: American Art of the 21st Century from the Goldberg Collection*. Bathurst: Bathurst Regional Art Gallery, 2014.
- 2013 Manley, Dashiell. *The Great Train Robbery*. Los Angeles: LA><ART, 2013.
- 2012 Ellegood, Anne, Lauri Firstenberg, Malik Gaines, Cesar Garcia, and Ali Subotnick. *Made in L.A.* 2012. New York: Prestel, 2012. p. 224, 236-238.

EDUCATION

- 2011 MFA University of California Los Angeles  
2007 BFA California Institute of the Arts



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