

MAGGIE CROWLEY

CIRCUIT

Curated in Partnership with Cue Art Foundation

September 2021 - February 2022

CUE

ABOUT CUE

Founded in 2002, CUE connects practicing artists and arts workers to essential resources and community. We exhibit new work, provide mentorship, build platforms to exchange ideas, offer the context to build new relationships and educate the next generation of artists.

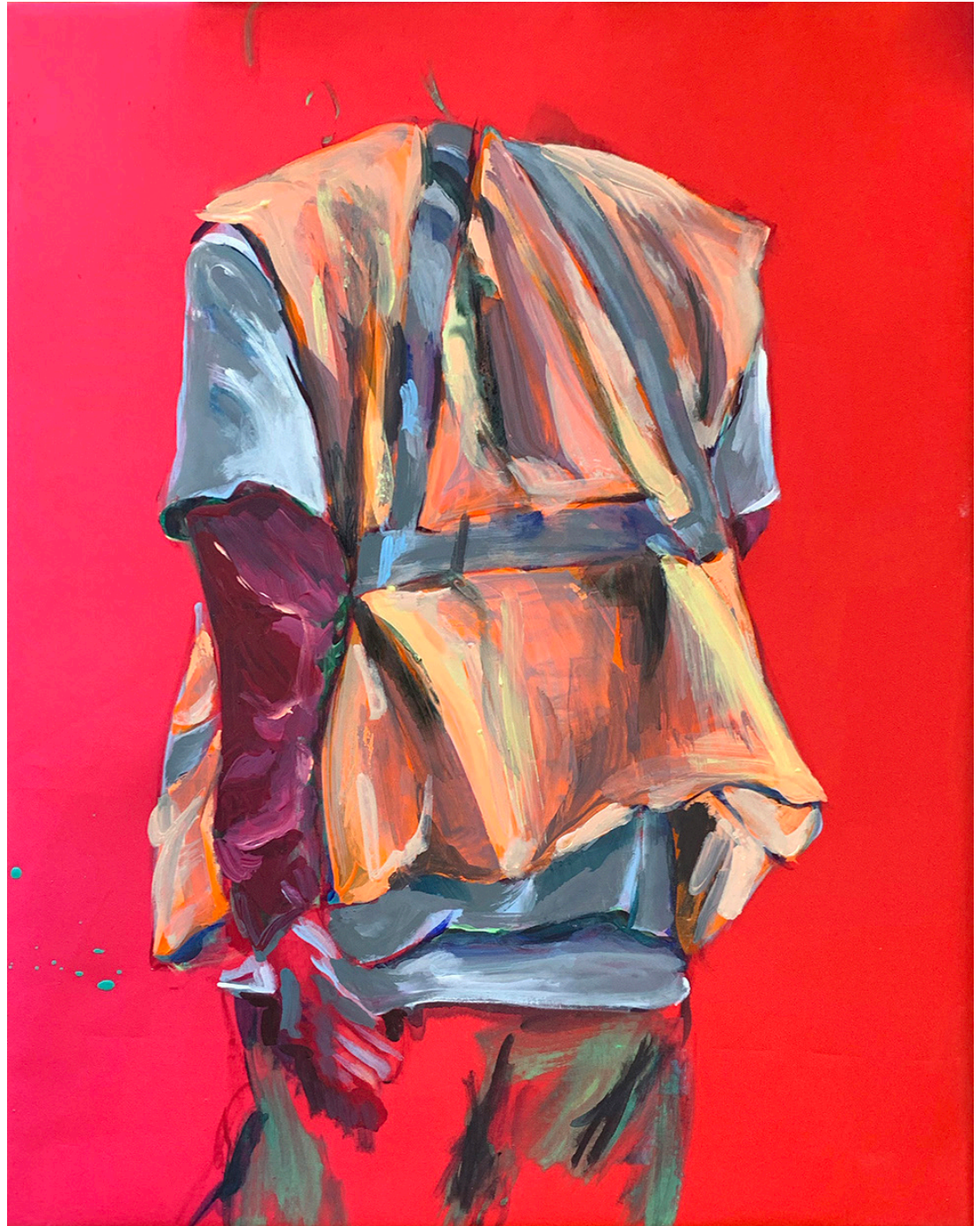
CUE's programs make a profound difference in the lives of the participants. Alumni have gone on to achieve successes such as museum shows, reviews in prominent publications, residencies, awards and scholarships, and commercial gallery representation. CUE is one of the few New York City organizations offering such transformative services to visual artists, providing them with the tools and resources needed to sustain a successful career.

For more information about CUE and its' artists, please contact Corina Larkin at corina@cueartfoundation.org

THE EVERCORE CUE ARTIST EMPOWERMENT AWARD

This exhibition of paintings by Maggie Crowley, marks the inauguration of the Evercore CUE Artist Empowerment Award. Evercore has partnered with CUE Art Foundation to recognize and support artists at a critical point in their career, empowering them to take new creative risks, and offering the unparalleled opportunity to reach a new audience: the Evercore community. This award also supports CUE's deeply held belief that artistic expression strengthens communities and enriches society, and that all voices deserve to be empowered.

Many thanks to Bob Walsh, Brooke Warner and the Evercore senior leadership team for making this opportunity a reality.



MAGGIE CROWLEY

CIRCUIT

I make paintings on 100% silk to talk about workism, peace of mind, ritual, and role conflict. Raised by a hairdresser and an ironworker, I am interested in service and its relationship to value and visibility. Working class professionals rely on hi-vis apparel to decrease the risk of injury while providing the peace of mind to perform a given task. I am interested in exploring this specific “peace of mind” that seems inextricably tied to service, ritual, agency and performance.

My interest in the safety vests first began as a formal investigation. The lines, shapes, and reflective material of hi-vis textiles represent different levels of caution for different types of jobs. I wanted to explore the architecture of this specific garment and would ask people in my neighborhood if I could photograph them while they were working. Most of these people I know personally: one is my neighbor, one tuck-pointed my house, two of these figures were working on the sidewalk right outside my studio window for a few weeks. My interest in the vest also likely comes from growing up around construction workers and service workers, as well as having similar jobs myself. In high school I worked for the streets department in my hometown, painting the roads during midnight shifts

For years I have been using textiles as a starting point for talking about different things such as consumption, value and the politics of form. There is so much that can be said or implied through shape, pattern and repetition. I choose to depict certain patterns and textiles based on what I consider to be the textures of labor: a heavy plaid work shirt that is faded and worn out at the elbows, a safety vest, hospital scrubs.

My series for the Evercore CUE Artist Empowerment Award exhibition operates collectively as a portrait of a certain set of values. What started as an interest in safety apparel slowly grew into a collection of works that are about repair. The workers are busy, fully engaged in their task and anonymous. This lack of specificity teeters on abstraction and creates tension and an urgency that I think is part of being a worker in this country.

The title of this exhibition refers to Lauren Berlant’s theory of “cruel optimism” and what we will endure in pursuit of the American dream. Through work, lives play out in a loop. Berlant writes, “Maybe relinquishing or recalibrating our fantasies of the good life doesn’t lead to absolute darkness. It can simply be a matter of coming to grips with different possibilities of communion.” Circuit is an oscillation between optimism and disappointment, and a constant state of catching up: the cycle of a generation, an economy, the beads on a rosary.

Circuit is also about beauty and honesty. Routines, rituals, and habits honor communion and the passing of time. In this series of paintings, pattern serves as a meditative entry point. A figure is suggested but never fully present. They are walking away, working, biking, reaching, or waiting in line on their lunch break.



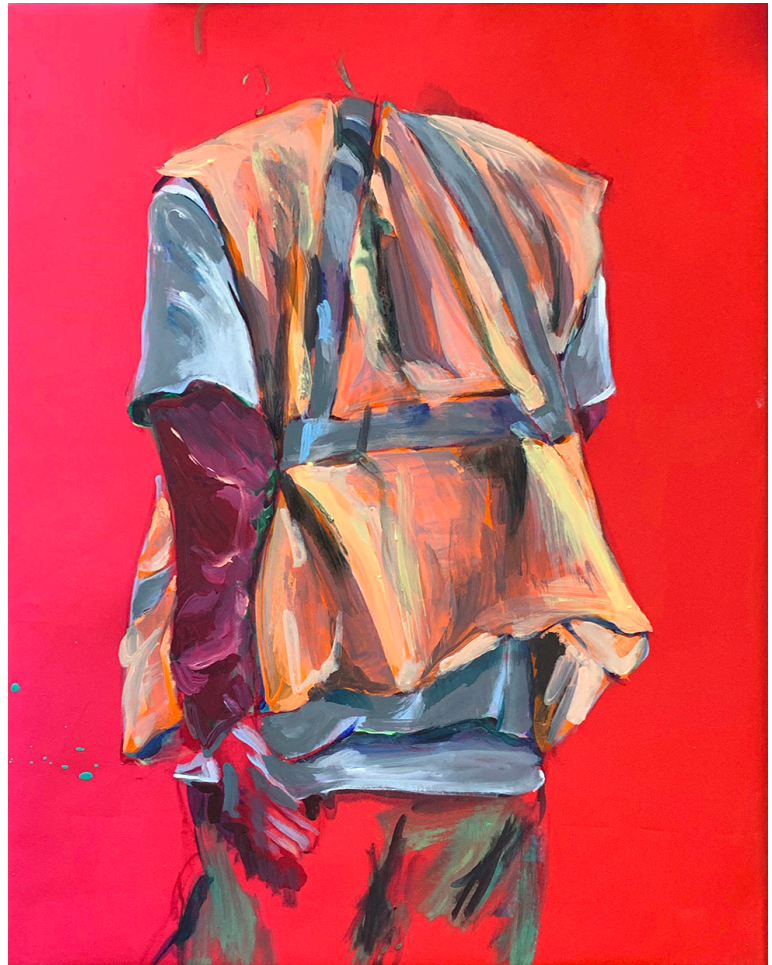
Roofer (Torres), 2020
Gouache on silk
14 x 11 inches



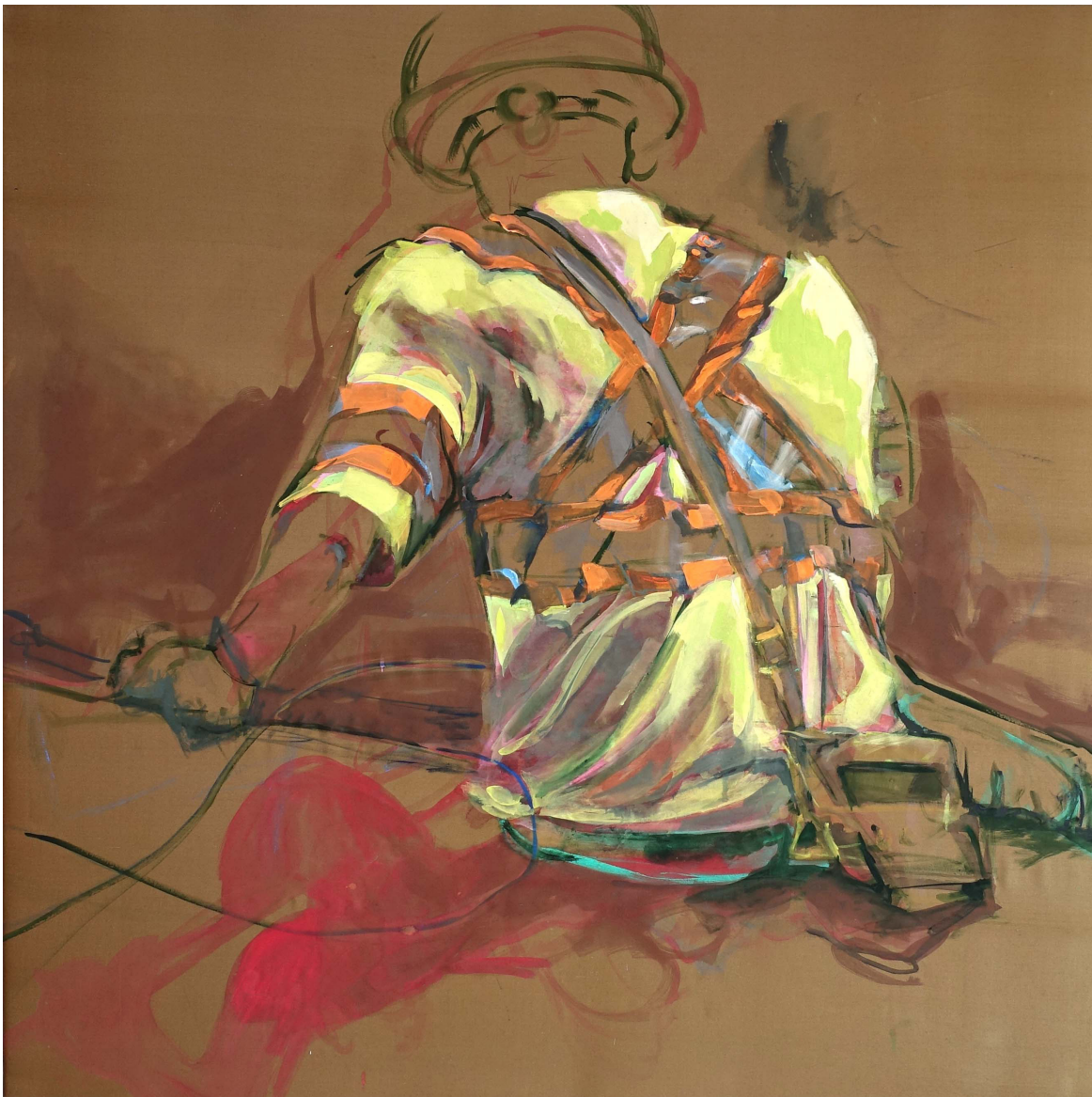
Sanitation Women, 2020
Gouache on silk
14 x 11 inches



American Flag Bandana, 2021
Gouache on silk
14 x 11 inches



Metra Rail Worker on Easter, 2020
Gouache on silk
14 x 11 inches



“X” *Safety Vest*, 2021
Gouache on silk
48 x 48 inches



Animal Print Blouse, 2021

Gouache on silk

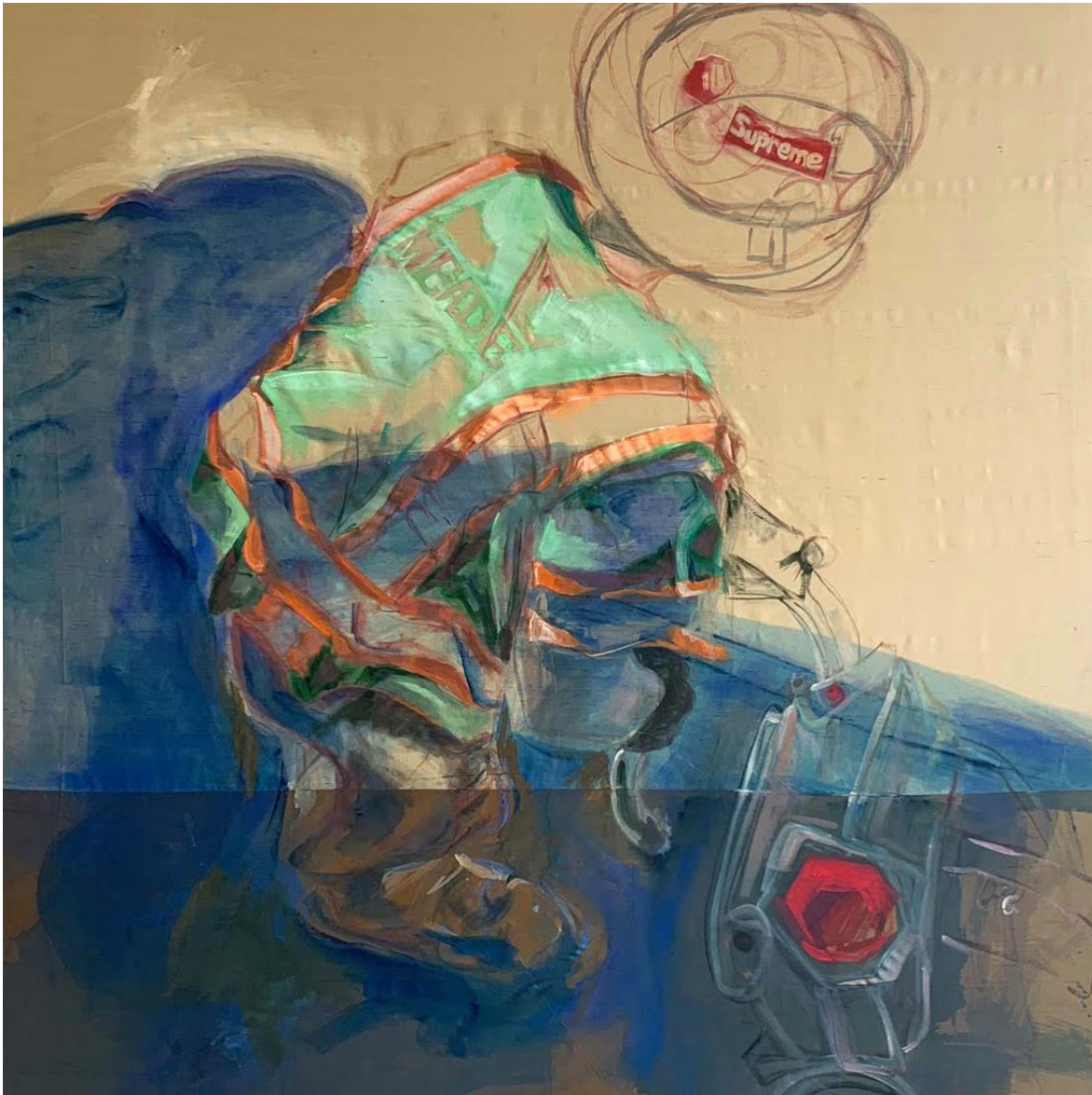
48 x 48 inches



Sanitation Safety Vest, 2021

Gouache on silk

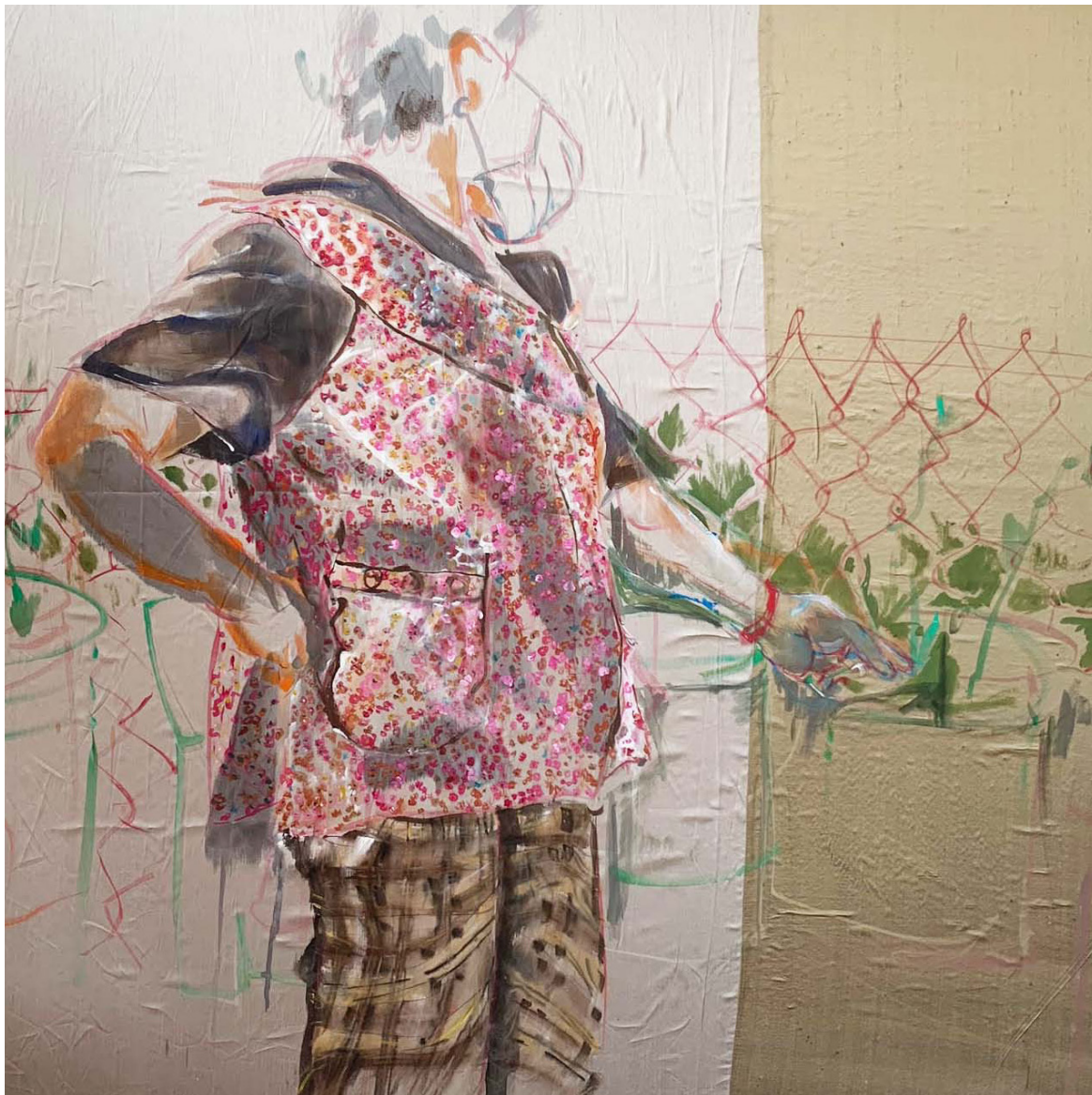
48 x 48 inches



Meade Safety Vest, 2021

Gouache on silk

48 x 48 inches



Brigida with Apron, 2021

Gouache on silk

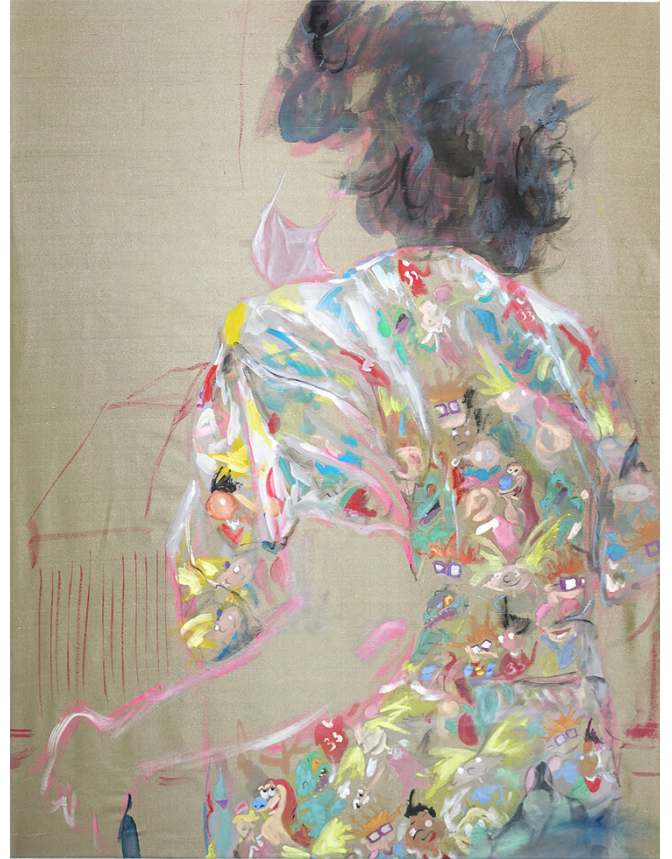
48 x 48 inches



Plaid with Bike, 2021
Gouache on silk
48 x 48 inches



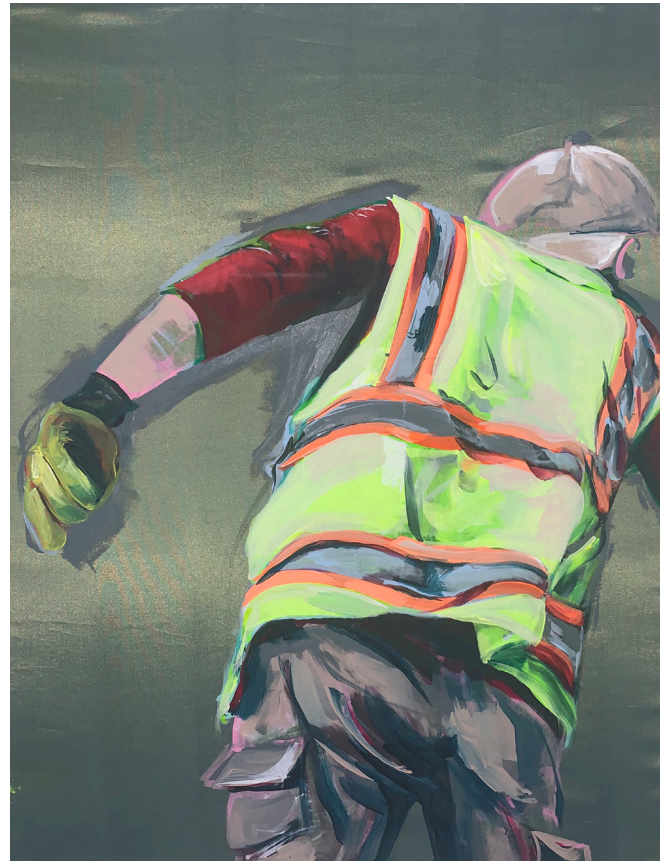
Bricklayer with Plaid
Gouache on silk
48 x 36 inches



Nurse with Rugrat Scrubs, 2020
Gouache on silk
20 x 16 inches



Union Insulator, 2021
Gouache on silk
40 x 30 inches



Untitled, 2020
Gouache on silk
20 x 16 inches