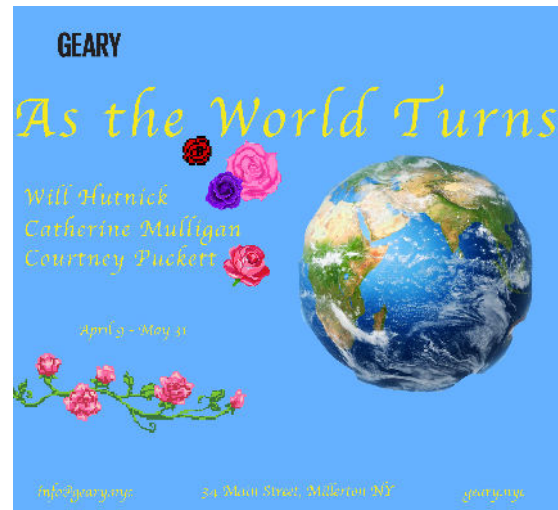


GEARY
MILLERTON



AS THE WORLD TURNS

WILL HUTNICK
CATHERINE MULLIGAN
COURTNEY PUCKETT

APRIL 9 - MAY 31

Geary is pleased to present *As the World Turns*, a group exhibition in Millerton, NY featuring the work of Will Hutnick, Catherine Mulligan, and Courtney Puckett.

The American soap opera *As the World Turns* premiered in 1956 and was on air for 54 years, ending in 2010. From the show's genesis, it was clear that its audience was hooked. Stalkers and fist fights, marriages and murders, illnesses and deaths, infidelities and custody battles are key elements of the melodrama's plot lines and by 1975, *As the World Turns* garnered an audience of over ten million viewers daily. Irna Phillips, the soap opera's creator, said of the show: "As the world turns, we know the bleakness of winter, the promise of spring, the fullness of summer, and the harvest of autumn—the cycle of life is complete."

The soap opera depicts similar trials we may face in our day-to-day reality, but dressed in hyperbole and glamour. In the pandemic-stricken, political malaise we find ourselves in today, the parallels of *As the World Turns* and our reality become clear. The world continues, despite the very recent upheaval of what we once considered normalcy. The world continues as we breathe relief for a vaccine. The world continues as the artist enters the studio and reflects on how to depict the world itself.

Courtney Puckett's work carries an obsessive nature that transforms found objects into fabric-wrapped sculptures. The individual objects Puckett selects becomes obscured by vibrant textiles and wire, losing its identifiable characteristics. Instead, each item is part of a whole, creating colorful forms bound tightly together by yarn and fabric scraps. The objects are personified and often mimic the human form through scale and shape.

Catherine Mulligan's work confronts the viewer with the dialectical relationship between delusion and reality, authenticity and distortion. As source material, Mulligan cites observed reality coupled with advertisements and tabloids for her portraits of dilapidated store fronts and (often-times headless) fashion models. Though advertisements and tabloids utilize a different medium than soaps, they convey a similar message—an exaggerated existence of drama and extravagance. Through the inversion of color, Mulligan furthers the separation of reality and the illustrated image. The artists' storefronts conjure a suburban dystopia, muddled with dismal shades of grey paint that are scraped off, reapplied, and then scraped off once more.

Hutnick uses grey as a neutral ground, offering a resting place for the viewer as the eye dances within his dynamic compositions. Graphic prints and lines blur into lines on a television screen, and are softened by hazy gradients and roschach-esque blotches. Hutnick does not shy from combining mediums; a closer look reveals a surface covered in sand, glass beads, and layers upon layers of paint. The work carries a type of gravity due to the surface and finished edges of the canvas. They do not serve merely as paintings, but also as sculptural objects. The sides of each canvas are intently cared for, resulting in a surprise for the viewer as they move around the work.

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Will Hutnick is an artist and curator based in Wassaic, NY. He received his M.F.A. from Pratt Institute (Brooklyn, NY) and his B.A. from Providence College (Providence, RI). Recent exhibitions include: Satellite Art Club (Brooklyn), Craven Contemporary (Kent, CT), Collar Works (Troy, NY), Standard Space (Sharon, CT, solo) and One River School (Hartsdale, NY, solo). Hutnick has curated exhibitions at SPRING/BREAK Art Show, Ortega y Gasset Projects, Trestle Projects, Pratt Institute, Wassaic Project and Standard Space. He has been an artist-in-residence at Yaddo, Hambidge Center for the Creative Arts and Sciences, Elizabeth Murray Artist Residency by Collar Works, DNA Gallery, Wassaic Project, Vermont Studio Center and a curator-in-residence at Benaco Arte and Trestle Projects. From 2015-20, Hutnick was one of the Co-Director of Ortega y Gasset Projects, an artist-run curatorial collective and exhibition space in Brooklyn. He is currently the Director of Artistic Programming at the Wassaic Project, a nonprofit organization that uses art and art education to foster positive social change.

Catherine Mulligan lives and works in Brooklyn, NY. She has shown regionally and abroad, at Vox Populi, Automat, A.D Gallery, the Woodmere Art Museum, Paradise Palase, and the Kunst im Tunnel in Dusseldorf. Mulligan has been the recipient of two Elizabeth Greenshields Foundation Grants and has work in the permanent collections of the Woodmere Art Museum and the Pennsylvania Academy of the Fine Arts. She has forthcoming solo exhibitions at Hans Gallery (Chicago) and M+B Gallery (Los Angeles).

Courtney Puckett is a Hudson Valley artist and educator who lived in Brooklyn for 15 years. Her human-scale, found object and repurposed textile assemblages integrate sculpture and craft practices. She earned a BFA from MICA, MFA from Hunter College, and studied in Aix-en-Provence, France, Glasgow School of Art, and University of New Mexico. Puckett was an Artist-in-Residence with Underwater NY/Works on Water on Governor's Island, LMCC's Workspace Program, and a Full Fellowship recipient at the Vermont Studio Center. Solo exhibitions include Hesse Flatow and Flecker Gallery at Suffolk County Community College. Group exhibitions include Marquee Projects, Underdonk, White Columns (online), TSA NY, Fiterman Art Center, BRICArts, and Wallspace. She collaborated with Neville Dance Studio for Norte Maar's "Counterpointe" series at Brooklyn Ballet and curated "Drawing for Sculpture" a 40-person exhibition at TSA NY. Puckett is a recipient of an NEA grant and was featured in ArtFCity, Hyperallergic, Painting is Dead, Tribeca Tribune, and NYTimes art blog. She is a Part-time Instructor at Parsons School of Design and FIT. In 2019, she was a Faculty Artist at Haystack Mountain School of Crafts. She runs the backyard art space White Rock Center for the Arts and is currently an Artist-in-Residence in Community Research with River Valley Arts Collective.