

BLOUIN ARTINFO

Studio Tracks: Ryan Wallace's Playlist

BY SCOTT INDRISEK | OCTOBER 23, 2014



Ryan Wallace at Susan Inglett Gallery, where his solo show opens on October 23.
(Courtesy of Susan Inglett Gallery, NYC.)

Susan Inglett

Ryan Wallace is a fervent believer in recycling. “These paintings began a few years ago by using what was left in my studio from making other bodies of work — the parts that were redacted from those pieces but I still saw some value in,” he told ARTINFO, in advance of his solo exhibition of paintings and sculptures, “Slo Crostic,” opening October 23

at [Susan Inglett Gallery](#). “I moved from the wall in front of me on to the floor in order to give up my tendency to tighten up my compositions and to be able to work with more unwieldy detritus. As I ran out of what I considered ‘useful’ material, I had to look for ways for marks and textures to accumulate without faking it. I experimented with concrete and plaster, which are inherently messy: buckets overflowed; compounds fell onto screens and castoff strips of canvas, Mylar, vinyl screens, and paper; and textures and surfaces naturally began to accumulate on their own accord again.” The result is a material collage, partially informed by chance. “I basically haven’t thrown anything out since January,” Wallace said. “All of the work acts as marker of my time in the studio.”

Here, the artist — who is also one of the keen-eyed principles behind [Halsey McKay Gallery](#) in East Hampton, New York — shares his studio playlist.

“Slo Crostic,” Fugazi

“As the Ab-Ex painters and beat poets evolved alongside jazz, a generation of artists born in the ’70s and ’80s took the DIY

ethos and ethics of the punk and hardcore scene into the studio. Conscious, intelligent but still full of filtered aggression, Fugazi, is a post-teenage touchstone. This track off of 1999's 'Instrument' (a soundtrack to Jem Cohen's film) is where I found my show title."

"Nation," Death in June

"What can be pulled from the simplest notes is what makes me still pick up a guitar."

"Archangel (Early Version)," Samhain

"After the Misfits, and [before getting knocked out](#) and [buying Fresh Step](#) on the Internet, Danzig fronted Samhain."

"An Ugly Death," Jay Reatard

"The bait-and-switch of dark, brooding lyrics and danceable fun hasn't been done this well since the Smiths."

"Philip," Life Without Buildings

"Artist Sue Tompkins and her band Life Without Buildings create a perfect union between urgency and cool."

“Shoe Song,” Shellac

“This trio’s commitment to an obsessively analog approach — in an increasingly cheap and digital age — lines up with my own concerns as a maker.”

“Introduction,” Earth

“These drone metal pioneers made perfect soundscapes for long stretches and getting lost in the studio. I’ll listen to this album three or four times back to back and forget to eat lunch.”

“Dunkelheit,” Burzum

“It sounds evil because it is. If you can look past Varg Vikernes’s biography (a church-burning-murderer and neo-fascist) there is beautiful black metal here.”