

ARTnews

ROSY KEYSER

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“The Hell Bitch” referred to in the title of Rosy Keyser’s first show at Maccarone is Keyser’s “artistic mother” (more in the kombucha/sourdough/yogurt sense than parental), a canvas in the artist’s Brooklyn studio on which she experiments with raw materials and painting gestures. The dozen or so works in “The Hell Bitch” demonstrate the fruits of her exploration and labor. Most ambitious are the large-scale canvases with visible stretcher bars, studded with scraps of metal, plastic tarps, fur, rope and silk fringe tangled with clumps of paint. Also on view are steel frames adorned only with hanging painted sandbags, and a group of smaller patchwork paintings as tough and riotous as the larger frame-busting works.