



*Toutoune, 2016 - 2018*

**DANIEL GIORDANO**  
***EVEN COWBOYS GET CAUGHT IN THE RAIN***  
July 25 – August 24, 2019

Opening Reception: Thursday, July 25<sup>th</sup>, 6 - 9pm

## ABOUT THE SHOW

WAAP is pleased to present *Even Cowboys Get Caught in the Rain*, a solo exhibition of works by New York-based artist, Daniel Giordano. While the artist's sculpture *Toutoune* was presented at our Lower East Side group exhibition last year at VACATION, this show marks the artist's first solo exhibition with the gallery.

Giordano combines unexpected materials both fabricated and acquired. Based between New York City and Newburgh, he often goes on long walks, picking up what was once forgotten, including detritus from the Hudson River (and so, the detritus of New Yorkers, and America). These materials, varying in type as widely as in origin, include but are not limited to aluminium, plastic bags, plastic wrap, goat skin cock ring, aluminum tape, cork, correctional fluid, dust, Dior lipstick, bald eagle excrement, and epoxy paste, are then given new purpose in his studio, located in his family's former coat factory. His sculptures tell multiple stories that intertwine and overlap, so that they're one freaky, fragmented tale. His material sensibilities are informed by his upbringing in post-industrial Newburgh, NY (across the river from Beacon in the Hudson Valley), his environs—particularly his family's now defunct coat factory and its long-discarded items, and his Italian-American upbringing.

While his material choices are deeply personal, they are also evocative of broader American culture. Giordano is constantly experimenting with new sculptural processes, as when he deep-fried a motorcycle for a recent show at Mother Gallery. With its use of deep-frying (which feels like a wholly American invention) and the motorcycle's ability to evoke images of Route 66, Harley-Davidson, and films like *Easy Rider*, the sculpture feels thoroughly American and contemporary.

For the WAAP show, he will be showing his new series of abject masks, made from moisturizing face masks used by the artist and then put through his particular set of processes— whether electroplating, glazing, or deep-frying, and then applied with a varied set of evocative materials like urinal cakes, Murano glass, and bison hair, to name a few. A second series of *Pleasure Pipes* shows him at his restrained best, each work configured with a base of black locust wood and adorned with glass from Murano, Italy.

Giordano is the founder of Vicki Projects, located within his family's factory and named after the company founded by his grandfather, Vicki Clothing Company, which in turn was named after his aunt. Since 2016, the project space has hosted a number of exhibitions, including a recent group show with three Montreal-based artists, co-curated by Giordano last spring.

For the exhibition, the artist's brother, Anthony Giordano, has written a short story titled *PART II*, which continues a narrative began for an exhibition at Sardine in Brooklyn, NY early this year. Both stories can be found here and *PART II* will be published in our quarterfold accompaniment for the exhibition.

## ABOUT THE ARTIST

**DANIEL GIORDANO** lives and works in Newburgh, NY. He earned his MFA from the University of Delaware, and has shown nationally and internationally. Recent exhibitions include 'Menage/rie' at Super Dutchess; 'A Salve of Sorts' at Vacation; 'The Big Linguini' at Sardine in Brooklyn, NY; and 'Living/Breathing' at Morgan Lehman Gallery in New York, NY, as well as at the Karpeles Manuscript Library and Museum in Newburgh, NY. Daniel Giordano also co-founded and runs Vicki, a project space in upstate New York.

[danielgiordano.xyz](http://danielgiordano.xyz)

## RECENT PRESS FOR THE ARTIST

# The New York Times

“The star of “Soft Temple,” [the] current group show [at Mother Gallery in Beacon, N.Y.], is a brace of battered and deep-fried motocross bikes by Daniel Giordano: It’s an over the top but timely reminder of the beauties of decay, with glints of the bikes’ original red paint adding a note of optimism to an already sparkling effect.”

- Will Heinrich, *Summer Art Trek: Gallery Hopping in the Hudson Valley*, The New York Times, August 8, 2019



Daniel Giordano, *My Scorpio I*, 2019



## PART I

By: Anthony Giordano

*(Originally written for Daniel Giordano's exhibition at Sardine, Brooklyn, NY, Feb 2019)*

A mere week after he had arrived by boat to bright skies and frigid air, Willis found himself in some trouble, haunted by all that he had left behind. He ran through the thickening darkness towards a lumber mill, the howls of wolves in the distance.

Hauling himself into a tall lumber bin, Willis wrapped his scarf around his mouth to stifle the heat of his breath and laid out as though he were a piece of wood himself. He laid there like this in stillness for some time, the wolves howling around him like they had nothing better to do. Amid the lumber, its wood covered in claw marks, Willis was confronted with uncertainty. Outside was death, and above him was the rounded silver moon.

He spent that time focusing on the moon, and the last thing he saw before a veil of sleep took over were two foreskins, silver and shriveled, linked like two bright rings.

When he awoke the next morning, his nose bleeding, he headed towards the call bell for the workers at the mill. He found himself among friends, and stale coffee brewed with eggshells served in old tin cups. He managed to get a ride later that day to a train station, and got on his way out of Canada, southbound for the United States.

Years later, perhaps long after his physical form left this world, a pair of brothers went rooting through a drawer full of knick-knacks and found hidden at the bottom a yellowed lacework box with a toggle clasp. Inside were a pair of luminously fossilized foreskins, two perfect rings intertwined.

The mummified rings of skin sat there amid other faded relics: a pocket knife with a mother-of-pearl handle, a two-cent stamp depicting inner joy, and a tin model of a grocery scale.

"I have good news brother," said the younger of the two. "Good news."

"Wait, do you hear something?" interrupted the older of the two. "I think something is scratching at the window."

## PART II

By: Anthony Giordano

*(Written specifically for this exhibition at WAAP)*

The Wilson brothers would often look back on the day when they heard the knock at their window. For them, nothing came closer in that moment to helping the two of them realize that life could be all smiles and buried treasure. As soon as they looked through the dusty venetian blinds above their shared dresser, the former home to their mummified treasures, they saw something that would make their heads spin.

It was a giant double eagle, radiant in the light. It turned its yellow dagger beaks to regard them straight in the eye, and in that moment history began to course through the boys' skulls. The boys saw so many things that they knew they would forget about in the morning, but what stood out to them most was being fed a vision of a giant rotten mango in a foggy plastic vitrine, stewing in its own juices. They saw scores of students clashing over it using homemade weapons made out of rulers, impaling each other over the lunch tables that would become their collective gurneys.

Then they saw a dark sea cave off of Pomene Bay, shot through with sea cucumbers, and their field of vision followed a lone diver as she found her way into a sinkhole that was lit only by the light of a pile of brass coins and a pair of lamp-like eyes in the half-darkness. A swirl of silt revealed a serpent the size of a log, its belly smooth from polishing metal for years.

Then the vision caused them to surface above the water to a drained riverbed. A team of researchers pulled out a long cylinder of black material, and drew out a checkered sword of arsenic bronze, perfectly preserved for thousands of years. The boys realized that the ones who stood closest to the sword were red-bearded mummies from the Steppes, their mouths dry and full of sand and crooked teeth, cackling silently at their new treasure.

That was the last of what the boys saw. Their knuckles were white from gripping the blinds, so much that the thick material began to buckle within their grasp. But soon a relief washed over them, and the feeling of knowledge began to run out the fear in their bellies. Before the eagle left them, it seemed to double smile, and said, "Even cowboys get caught in the rain."

*Self-Portrait 150 Years From Now, 2018 - 2019*  
Moisturizing face mask, cuttlefish ink, dust, acrylic  
polymer emulsion, urinal cake, epoxy, wire hanger  
15.5 x 12 x 7 in / 39.37 x 30.48 x 17.78 cm



*Self-Portrait 150 Years Ago, 2017 - 2019*

Moisturizing face mask, rabbit, 24 karat gold, Tang drink mix, epoxy, wire hanger

11.5 x 8.5 x 22.5 in / 29.21 x 21.59 x 57.15 cm



*Self-Portrait as my Brother as a Wizard, 2018 - 2019*

Moisturizing face mask, Amarelli liquorice, ticks, epoxy, plastic wrap,  
found ceramic, glazed ceramic, steel, linseed oil wax, wire hanger, hardware  
13 x 10.5 x 6.5 in / 33.02 x 26.67 x 16.51 cm





*Self-Portrait with Maple Surple, 2019*  
Moisturizing face mask, Canadian Maple Syrup, stones,  
acrylic polymer emulsion, wire hanger  
9 x 12.5 x 6 in / 22.86 x 31.75 x 15.24 cm



*Self-Portrait with Rain in the Face, 2019*

Moisturizing face mask, urinal cake, cattails, Murano glass, wire hanger  
15 x 9 x 11.5 in / 38.1 x 22.86 x 29.21 cm





*Self-Portrait with Idle Hands, 2019*

Moisturizing face mask, deep-fried batter, peppers,  
thread, electrical wires, epoxy, Canadian maple syrup, wire hanger  
40 x 8.5 x 14.5 in / 101.6 x 21.59 x 36.83 cm



*Self-Portrait as the Coprophagist, 2019*

Moisturizing face mask, pin cushion, T-pins, sewing machine needles,  
buoy, key chain, coprolite, Dior lipstick, wire hanger, hardware  
12 x 6.5 x 4 in / 30.48 x 16.51 x 10.16 cm



*Self-Portrait as my Brother as the Weeper Who Weeps Under  
the Weeping Willow, 2018 - 2019*

Moisturizing face mask, lady bugs, glazed ceramic, iron ore,  
Murano glass, limestone, strawberry Nesquik powder, tape, debris, epoxy,  
phosphorescent acrylic, urine, hardware

14 x 10 x 12 in / 35.56 x 25.4 x 30.48 cm



*Self-Portrait as Daddy Long Legs Szabo, 2019*

Moisturizing face mask, cattails, deep-fried batter, leather, vinyl,  
marine canvas, soot, goat skin cock rings, tennis racket string,  
tennis string saver locks, epoxy, Canadian maple syrup, iron oxide, hardware  
15.5 x 8 x 2.5 in / 39.37 x 20.32 x 6.35 cm





*Self-Portrait as the Cloacal Kiss*, 2019  
Moisturizing face mask, Tang drink mix, bald eagle  
excrement, epoxy, casein, phosphorescent acrylic, hardware  
8.5 x 8.5 x 5 in / 21.59 x 21.59 x 12.7 cm



*Toutoune*, 2016 - 2018

Aluminum, plastic bags, plastic wrap, goat skin cock ring,  
aluminum tape, cork, correctional fluid, dust, jade leaf, Dior lipstick,  
bald eagle excrement, epoxy, wire hanger, 24 karat gold, paper plates  
23 x 13 x 10 in / 58.42 x 33.02 x 25.4 cm



*Cyrano and Prayer Hands I*, 2018  
Ink and watercolour on paper  
11 x 14 in / 27.94 x 35.56 cm





*Cyrano and Prayer Hands II*, 2018  
Ink, correctional fluid, and watercolour on paper  
11 x 14 in / 27.94 x 35.56 cm



*Cyrano and Prayer Feet*, 2018  
Ink and watercolour on paper  
11 x 14 in / 27.94 x 35.56 cm



*Pleasure Pipe I (Willis), 2019*

Black locust, Murano glass, sea bean, epoxy, hardware

3 x 5.5 x 2.5 in / 7.62 x 13.97 x 6.35 cm



*Pleasure Pipe II (Megan)*, 2019  
Black locust, Murano glass, epoxy, hardware  
3 x 5.5 x 2.5 in / 7.62 x 13.97 x 6.35 cm





*Pleasure Pipe III (Frank)*, 2019

Black locust, Murano glass, Tang drink mix, epoxy, linseed oil wax, wire hanger  
6.5 x 7.5 x 3 in / 16.51 x 19.05 x 7.62 cm



*Pleasure Pipe IV, 2019*

Black locust, Murano glass, copper, epoxy, hardware, wire hanger  
13.5 x 6 x 3 in / 34.29 x 15.24 x 7.62 cm



*Pleasure Pipe V, 2019*

Black locust, Murano glass, ticks, iron ore, my mother's hair ties,  
epoxy, phosphorescent acrylic, urine, extra virgin olive oil  
4.5 x 6.5 x 2 in / 11.43 x 16.51 x 5.08 cm





*Pleasure Pipe VI*, 2019  
Mahogany, Murano glass, epoxy, hardware  
3.5 x 3.5 x 2.5 in / 8.89 x 8.89 x 6.35 cm



## INSTALLATION IMAGES









## DANIEL GIORDANO

### EDUCATION

- 2016 M.F.A., University of Delaware, Newark, DE  
2015 The Hemispheric Institute of Performance and Politics, New York University, New York, NY  
2011 B.B.A., Magna Cum Laude, Pace University, New York, NY

### SOLO EXHIBITIONS

- 2019 *Even Cowboys Get Caught in the Rain*, Wil Aballe Art Projects, Vancouver, BC, Canada  
*The Big Linguini*, SARDINE, Brooklyn, NY  
2017 *O, M'darlin', Clementine*, The Karpeles Manuscript Library Museum, Newburgh, NY  
2016 *Go Catch Me A Butterfly*, New Age Drinks, Flagstaff, AZ  
2015 *Garden of Metamorphosis*, Mindy Ross Gallery, Kaplan Hall, SUNY Orange, Newburgh, NY

### TWO-PERSON EXHIBITIONS

- 2017 *Wonderful Bed Linen*, with Jess Gaddis, The Ark, High Falls, NY  
2016 *Sherry*, with Samuel Boehm, Chris White Gallery, Wilmington, DE  
2015 *Rearview Epiphany*, with Andrew Schwartz, Mason Gross Gallery, New Brunswick, NJ

### GROUP EXHIBITIONS

- 2019 *Soft Temple*, Mother, Beacon, NY  
*The Big Summer T-Shirt Show*, ex ovo, Dallas, TX  
*Group Show at Grand Buffet*, Baba Yaga, Hudson, NY  
*Love of the Common Man*, Gazebo, Brooklyn, NY  
2018 *Menage/rie Unfolded*, SRO Gallery, Brooklyn, NY  
*Cook My Goose*, Baby Blue Gallery, Chicago, IL  
*Glenlily Grounds 2018*, Glenlily Grounds, Newburgh, NY  
*Do You Know Anyone Who Has a Kiln?*, CPR, Brooklyn, NY  
*Living/Breathing*, Morgan Lehman Gallery, New York, NY  
*A Salve of Sorts*, Vacation, New York, NY  
*Menage/rie*, Super Dutchess, New York, NY  
*Vicki Vermicelli and Friends*, Vicki, Queens, NY

- 2017      *The Nude*, Chris Davison Gallery, Newburgh, NY  
             *Here Today/Gone Tomorrow*, Space Create, Newburgh, NY  
             *Post-Magic Symbiosis*, Matteawan Gallery, Beacon, NY  
             *Glenlily Grounds 2017*, Glenlily Grounds, Newburgh, NY  
             *Take Only What You Can Carry With You*, Yellow Peril Gallery, Providence, RI
- 2016      *Three's Company*, 325 Liberty Street, Newburgh, NY  
             *Propositions in Painting*, Recitation Gallery, University of Delaware, Newark, DE  
             *Structure/Surface/Substance*, Holtzman Gallery, Towson University, Towson, MD  
             *Farewell*, The Delaware Contemporary, Wilmington, DE  
             *The Art of Catching Serpents*, Kunstraum Tapir, Berlin, Germany  
             *Read Between the Lines.*, Katzen Art Center, American University, Washington, D.C.
- 2015      *Welcome*, Delaware Center for the Contemporary Arts, Wilmington, DE
- 2014      *Under 40 Show*, Woodstock Artist Association and Museum, Woodstock, NY

## **PUBLIC ART**

- 2019      *Newburgh Sculpture Project*, Suny Orange, Newburgh, NY

## **FILM SCREENINGS**

- 2015      *My Venus Fertility Fantasy*, 30Under30 Film Festival, New York, NY

## **PERFORMANCES**

- 2015      *I'd Fuck Me Real Hard*, La MaMa, New York, NY

## **AWARDS/RESIDENCIES**

- 2016      New Age Drinks Artist Residency, Flagstaff, AZ
- 2015      A. Gray Magness Scholarship Award for Artistic Merit, University of Delaware, Newark, DE
- 2014      The Alan Greenhalgh/Laura Gurton Award for Artistic Merit, WAAM, Woodstock, NY

## **VISITING ARTIST**

- 2019      Trans-cen-der, Brooklyn, NY  
             Manhattanville College, Harrison, NY  
             Pace University, New York, NY
- 2018      University of Delaware, Newark, DE
- 2017      SUNY New Paltz, New Paltz, NY  
             Pace University, New York, NY
- 2015      SUNY Orange, Newburgh, NY

## CURATORIAL PROJECTS

2016 - Present Vicki, Newburgh, NY

## BIBLIOGRAPHY/PUBLICATIONS

- 2019 Will Heinrich, *Summer Art Trek: Gallery Hopping in the Hudson Valley*, The New York Times, <https://www.nytimes.com/2019/08/08/arts/design/art-shows-beacon-hudson-valley.html>
- Carly Quellman, *A Tale of Oh So Many Things*, Red Hook Star-Review, April Issue, Page 19, [https://issuu.com/georgefiala/docs/red\\_hook\\_star-review\\_\\_april\\_2019\\_com](https://issuu.com/georgefiala/docs/red_hook_star-review__april_2019_com)
- Brainard Carey, *Daniel Giordano*, Yale Art Radio, <https://museumofnonvISIBLEART.com/interviews/daniel-giordano/>
- Monica Uszerowicz, *Sculptor Daniel Giordano's Relentless Wonder & Deep-fried Baseball Bats*, Cultured Magazine, <https://www.culturedmag.com/daniel-giordano/>
- Paul D'Agostino, *Nota Bene with @postuccio [iii]*, Art Spiel, <https://artspiel.org/nota-bene-with-postuccio-iii/>
- 2018 Joseph Coniff, *An Interview with Samuel Boehm and Daniel Giordano of Vicki*, The Rib, <http://the-rib.net/project/an-interview-with-vicki-and-joseph-coniff>
- 2017 Alexis Swerdloff, *The Sculptor Who Describes His Style As 'Postapocalyptic Peasant'*, New York Magazine, <https://www.thecut.com/2017/08/the-sculptor-whose-style-is-postapocalyptic-peasant.html>
- 2016 Liridona Duraku, *Meeting Daniel Giordano at Open Studios*, Delaware & Hudson CANVAS, September Issue, Page [https://issuu.com/dhcanvas/docs/september\\_2016\\_canvas](https://issuu.com/dhcanvas/docs/september_2016_canvas)





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Tuesday – Saturday, 12:00pm – 5:00pm

## **EXHIBITIONS**

Mitch Speed  
September 12 – October 12, 2019

Brian Kokoska  
October 17 – November 30, 2019

## **FAIRS**

A Performance Affair, BRUSSELS  
Performance by Evann Siebens  
September 5 – 8, 2019

Art Toronto, TORONTO  
SOLO with Lyse Lemieux  
October 23 – 27, 2019

## **REPRESENTED ARTISTS**

Kim Kennedy Austin  
Scott Billings  
Maegan Hill-Carroll  
Ryan Quast  
Nicolas Sassoon  
Evan Siebens  
Patrik Stasieczek