



Mary
Bucci McCoy
Manifest



*This page: installation view, **Implicit and Manifest***

*Opposite page: **Implicit**, acrylic on panel, 8 x 8 x 3.5", 2011*

*Front cover: **Given** (detail), acrylic on panel, 16 x 16 x 3", 2012*



This page: installation view, **Toward (East)** and **Further**
Opposite page: **Toward (East)**, acrylic on panel, 24 x 24 x 3", 2011





Left image: **Through**, acrylic on plywood, 9 x 6 x 1", 2011

Right image: installation view, **Through**, **Ebb**, and **Aside**

Next spread, left page: **Aside** (detail), acrylic on panel, 16 x 16 x 1.75", 2012

Next spread, right page: **Deep Down**, acrylic on panel, 16 x 16 x 3", 2012





Manifest: Some Notes on Painting 2010–12

Mary Bucci McCoy

“The bell is always listening and is a physical mediation on the world around it.” — Bill Fontana

5 a.m., my town by the ocean. A ride to the train. The train to Boston, the subway. The subway to the bus. The bus, the City.

5 p.m., Chelsea, a room set with cushions and chairs, ringed with candles. A large screen. Video: Japanese temple bell, still. Not ringing, the sounds it gathers in when we do not think it is making a sound. Receiver. Voyeur. People arrive, settle, listen, look, some meditate, some fidget. A bell. Leave. Arrive. A bell. Settle. Listen. A bell. Look. Leave. My arrival my only commitment. Maybe one bell, maybe two? I am held for all five by this world, revealed. My mind: beta, alpha, theta. Comings, goings. As it turns out I am the one constant, and when the last bell ends, the only one remaining.

8 p.m. Out into the bright noise of the summer evening. Sound has changed, everything looks strange. Disoriented and far, very far now, from my ocean.

On seeing “Bill Fontana: Silent Echoes”, Rubin Museum of Art, New York, NY, June 15, 2011, 5–8 pm.

Cadmium red, thick, heavy, sliding down wet.

Her every cell. The space of the room.

On seeing Deborah Hay perform “No Time to Fly”, Danspace Project, St. Mark’s Church, New York, NY, March 2010.

An afternoon. And again, the next afternoon.

Weight of accretion, weight of revelation, weight of transcendence, weight of holding on, weight of letting go. Paint, and paint, and paint, and paint, and paint.

On seeing “Milton Resnick: The Elephant in the Room”, Cheim and Read, New York, NY, October 2011.

Breathing in.

Orange trail, split and furled: yellow, red.

Breathing out.

New Hampshire: beaver pond, dragonflies, pitcher plants, August blue sky heat, we are miles from any road.

Only later I can see, ghostly translucent chrysalis clinging, captured.

And outside the frame, what I still cannot see, what I know, always: hearts beating.

Moon tide rilling thin across sand: day arising, beyond the fog.



This page: installation view, **Believer** and **Given**

Opposite page: **Believer**, acrylic on panel, 30 x 30 x 1.75", 2012

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PHOTO CREDITS

Installation views: Will Howcroft

All other images: Mary Bucci McCoy

Installation/lighting: Lucas Spivey

“Mary Bucci McCoy, who this year was awarded a Massachusetts Cultural Council fellowship for painting, makes remarkably subtle works in which perfectly calm surfaces suggest silence, and an occasional smear or glistening patch might be the sound of a gong rippling through that silence. She has a show-stopping exhibit at Kingston Gallery.

‘Believer’ is a great square panel of inauspicious beige, flat as flat can be, with hardly a mark or a brush-stroke in evidence. Except there’s a blush of hot pink just beginning to emerge on the right, and just the hint of a finger’s trail dawdling down on the left, which suddenly digs deep, as if the paint were icing. That gouge is a luscious shock, interrupting all that flatness. There’s also a small shadow of an oval, like a cameo. Each mark is sly, suggestive, a sensual sigh in the midst of an otherwise quiet canvas.

...Bucci McCoy’s uniform backgrounds don’t only conjure silence; they suggest propriety, which makes her marks renegade. That’s why they thrill.”

— Cate McQuaid, *The Boston Globe*, March 28, 2012

Bio

A native of the Philadelphia area, Mary Bucci McCoy lives and works on the coast north of Boston in Beverly, Massachusetts. She is a 2012 Massachusetts Cultural Council Painting Fellow, and is represented by Kingston Gallery in Boston. She has exhibited in solo and group exhibitions throughout the northeast, and her work is included in several collections, including Rhode Island College and Fidelity Investments. Her exhibits have been reviewed in publications including *The Boston Globe*, *Art New England*, and *The Providence Phoenix*. Bucci McCoy received a BFA from the School of the Museum of Fine Arts, Boston/Tufts University and a BA in English from Tufts University through their 5-year joint degree program; she spent a subsequent year studying ceramic sculpture at l’Ecole Superieure d’Arts Appliqués in Geneva, Switzerland.

This catalog has been published on the occasion of *Mary Bucci McCoy: Manifest*, February 29 – April 1, 2012. Please visit www.buccimccoy.com for more information, press, and to view the 13 works in the exhibition.



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