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Direction : Marc Higonnet

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heures d'ouverture: du lundi au samedi de 13h30 à 18h45

DANA GORDON

*An American in Paris*

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*NEW PAINTING 2018*

September 7 through 28, 2018 Vernissage: vendredi, Sept 7, 18h

The Galerie Metanoia is pleased to present the recent abstract paintings of Dana Gordon. This is Mr. Gordon's first exhibition in Paris, after a more-than-50-year career based in New York.

Dana Gordon's acclaimed painting has been seen in many exhibitions in Manhattan and Brooklyn since the late 1960s, including multiple solo shows at the Sideshow Gallery, the Andre Zarre Gallery, the Ericson Gallery, the Painting Center, 55 Mercer Gallery, and other venues. His painting also has been in many group shows including at the Paolo Baldacci, Peder Bonnier, Charles Cowles, Ledis Flam, Kouros, Janet Kurnatowski, and PS122 galleries in New York. Gordon was one of the founders of New York's Painting Center in 1993.

The artist received a BA in art from Brown University in 1966 and an MA in art from Hunter College in 1969, both in painting. He worked as assistant to Tony Smith and George Sugarman in their studios in the late 1960s. In 1966-67, Gordon studied photography with Aaron Siskind at the ID in Chicago. In addition to painting, during 1967-79 Gordon also made avant-garde films, shown since then at Knokke, and in solo exhibitions at the Museum of Modern Art and film museums internationally. Gordon's writing on art (particularly on Camille Pissarro) has appeared in such journals as Commentary Magazine, The Wall Street Journal, The New York Sun, The Jerusalem Post, and Painter's Table.

His work is in many public and private collections, such as the Brooklyn Museum of Art, the Royal Film Archive of Belgium, Edward Albee, and Virgil Thomson.

Dana Gordon has written about his painting:

"You're faced with existential questions every time you start a painting, which is what makes it worth looking doing, and looking at. My painting probably expresses two ideas: what it feels like to be alive, and what is art.

"Everything affects my painting, it's unavoidable and better not to resist. I let the process sort itself out; it's both mental and physical.

"An epiphany, when a teenager, was hearing and seeing the improvisations of Miles Davis and John Coltrane live in jazz clubs in Chicago. I felt I was inside and understood the creative thinking of artistic geniuses in real time, while they did it.

"Painting is a comprehensive, open-ended, truly visual language, its essence prior to the word or narrative. Historically, abstraction derives from all forms of art, but fundamentally it also underlies them. I want to make abstract paintings that are as beautiful and meaningful as the great master paintings of the past."

"As for artworld fashion: Painting lives. How could our little era, after many millennia of essential painting, suddenly do without it?"

Excerpts from critical opinions on Dana Gordon's art:

James Panero, New Criterion, Critic's Notebook, 11/24/14: *While many artists paint widely, Gordon paints deeply.... Gordon knows "what only painting can do."*

Ann Saul, New York Sun, 11/26/14: *Gordon's canvases coax line and color to share importance in a display of exuberant abstraction.*

James Panero, The New Criterion, Gallery Chronicle, May 2013: *"We live in an age that could use a few more heroes. ... Gordon's arrival at the Sideshow Gallery is therefore both a noteworthy event and a long time in coming. The paintings have reached a vein of coloristic brilliance that calls out to be seen.*

Hilton Kramer, catalog essay, 2003: *...the rare combination of high aesthetic intelligence and worldly experience.*

Grace Glueck, New York Times, 11/14/97: *This exuberant group of abstract canvases... a very lively eyefest.*

Hilton Kramer, Artforum, March, 1995: *...among artists of significant quality and accomplishment I would include in the Whitney Biennial.*

Jonas Mekas, in a letter, 7/22/95: *I find it about the best painting done today. No intellectual, formalistic, "art" baloney. Straight, good, terrific, inspiring painting. What my little visit to your studio did, it restored my faith in art.*

Helen Harrison, New York Times, 11/27/94: *A celebration of painting for its own sake. These are beautiful paintings, filled with the controlled exuberance of a carefully orchestrated spectacle.*

Valentin Tatransky, catalog essay, 1992: *Those of us who follow painting are asking if any significant art is being made outside formalistic circles... there is Gordon.*

John Russell, New York Times, 2/13/87: *Dana Gordon is well worth seeking out...a painter of whom it would be good to see more.*

Julie Gross, Los Angeles Times, 3/21/78: *Dana Gordon Films at Theatre Vanguard...This is an evening for purists and pioneers in pursuit of new perceptions.*

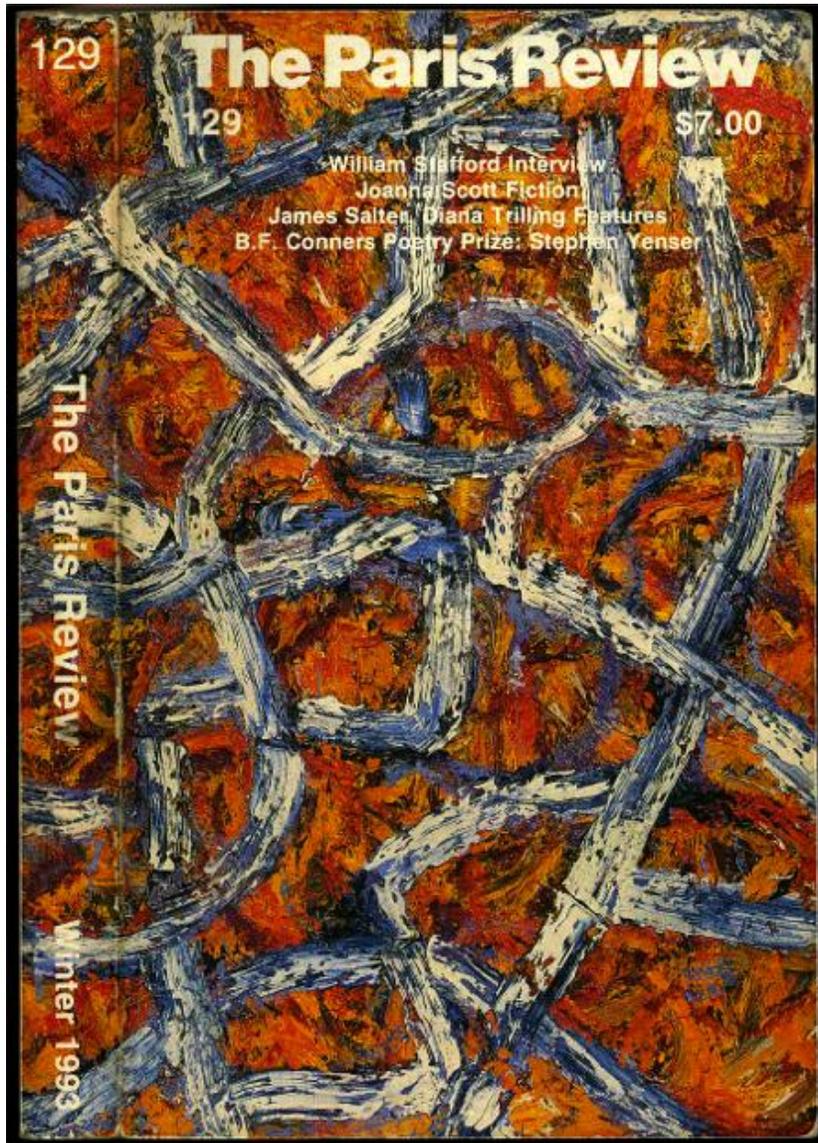
More info: [danagordon.net](http://danagordon.net)



*Dana Gordon, "Unknown Unknowns"  
2018, 120x150 cm., acrylic on canvas*



*Dana Gordon, "The Uptake"  
2018, 150x120 cm., acrylic on canvas*



Dana Gordon, cover of The Paris Review, winter, 1993;  
detail of "Monk's Repertoire" 76in.x83in., oil on canvas, 1993