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Daniel Gordon: 'Screen Selections and Still Lives'

By Karen Rosenberg
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"Still Life With House Plants and Pink Vase" (2014), by the photographer-sculptor Daniel Gordon, at Wallpaper.
Credit Courtesy of the artist and Matt Grubb/Wallpaper

In a new group of large-scale still lifes that may be his best works yet, the photographer-sculptor Daniel Gordon hops back and forth across the analog/digital divide with a combination of playful insouciance and dogged determination.

Mr. Gordon starts in the most innocuous, inauspicious of ways: with Google searches for still lifes. He then prints the results — images of fruits, vegetables and vases — and turns them into three-dimensional photo-sculptures with scissors and glue. Those objects are then arranged on punchy, patterned backdrops, à la Matisse, and photographed. In yet another stage of picture making, the photographs are tweaked through digital editing; colors are changed with Fauvist abandon and background features — shadows, a studio window — added or erased.

Smaller photographs in the show look at first like textbook neo-Formalist abstractions, but reveal themselves as enlarged details of the still lifes. (Mr. Gordon calls them "Screen Selections.")

They are best treated as a kind of guessing game, little clues to the spatial puzzles of the bigger compositions.

Mr. Gordon's still lifes benefit from good cheer, good execution and good timing. They arrive amid authoritative new tellings of the story of Cubism, while suggesting that chapters have yet to be written.