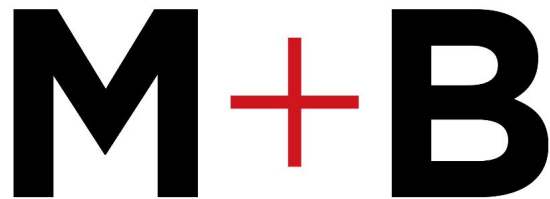




DANIEL GORDON

Press Pack



## DANIEL GORDON

**BORN** 1980, Boston, MA  
Lives and works in Brooklyn, NY

### EDUCATION

2006 MFA, Yale University School of Art, New Haven, CT  
2003 BA, Bard College, Annandale-on-Hudson, NY

### SOLO AND TWO PERSON EXHIBITIONS

2019 Houston Center for Photography, Houston, TX (forthcoming)

2018 *Blue Room*, James Fuentes, New York, NY

2017 *Selective Color*, M+B, Los Angeles, CA  
*New Canvas*, James Fuentes, New York, NY  
Boca Raton Museum, Contemporary Photography Forum, Boca Raton, FL

2016 *Hand, Select & Invert Layer*, Bolte Lang, Zurich, Switzerland

2015 *Fruits et Riche Vaisselle Sur Une Table 1640-2015*, One Star Press, Paris, France

2014 *Shadows, Patterns, Pears*, Foam Museum, Amsterdam, Netherlands  
*Screen Selections and Still Lifes*, Wallspace, New York, NY  
*The Alphabet*, The Suburban, Oak Park, IL

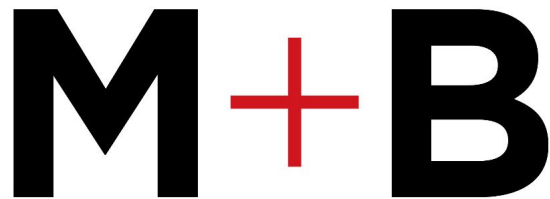
2013 *Shadows and Pears*, The Horticultural Society of New York, New York, NY  
*The Green Line*, M+B, Los Angeles, CA

2011 *Portraits and Parts*, Wallspace, *Still Lifes*, New York, NY  
*Flowers & Shadows*, Onestar Press, Paris, France  
Daniel Gordon and Talia Chetrit, Tony Wight Gallery, Chicago, IL

2010 Claudia Groeflin Galerie, New York, NY  
*Thirty-One Days*, Callicoon Fine Arts, Callicoon, NY

2009 Leo Koenig Projekte, New York, NY  
*Portrait Studio*, Groeflin Maag Galerie, Zurich, Switzerland

2007 *Thin Skin II*, Zach Feuer Gallery, New York, NY



- 2006 Groeflin Maag Galerie, Basel, Switzerland
- 2004 Angstrom Gallery, Dallas, TX  
Groeflin Maag Galerie, Basel, Switzerland

#### GROUP EXHIBITIONS

- 2018 *Loading... Works from the Foam Collection*, Foam Museum, Amsterdam, Netherlands  
*Feast for the Eyes: The Story of Food in Photography*, Louisiana Art & Science Museum, Baton Rouge, LA  
*Rose Is A Rose Is A Rose Is A Rose*, Jack Hanley Gallery, New York, NY  
*Screenspace*, Nara Roesler Gallery, São Paulo, Brazil  
*Cut! Paper Play in Contemporary Photography*, The Getty Museum, Los Angeles, CA  
Roesler Hotel: *Screenscapes*, Galeria Nara Roesler, Sao Paulo, Brazil
- 2017 Contemporary Photography Forum, Boca Raton Museum of Art, Boca Raton, FL  
*Fickle Food Upon A Shifting Plate*, Curated by Tayah Leigh Barrs and organised with Laurence Owen, Studio\_Leigh, London, United Kingdom  
Inaugural Exhibition: *Oliver Twist, Chapter 2*, Rental Gallery, East Hampton, NY  
*Ready. Fire! Aim.*, curated by DJ Hellerman, Hall Art Foundation, Reading, VT
- 2016 *Collected*, Pier 24, San Francisco, CA  
*New Builds*, Josh Lilley Gallery, London, UK
- 2015 *Eat Abstractedly*, Mary Mary, Glasgow, UK
- 2014 *Secondhand*, Pier 24, San Francisco, CA  
*Under Construction*, Foam Museum, Amsterdam, Netherlands  
*The Crystal Palace*, Rachel Uffner Gallery, New York, NY  
*Particular Pictures*, The Suzanne Geiss Company, New York, NY
- 2013 *Reality Check*, Massachusetts College of Art and Design, Boston, MA  
*Hair and Skin*, Derek Eller Gallery, New York, NY  
*Ten Years*, Wallspace, New York, NY  
*Jew York*, UNTITLED, New York, NY  
*Merge Visible*, Horton Gallery, New York, NY  
*This is the Story of America*, Brand New Gallery, Milan, Italy
- 2012 *Reality Check*, Bakalar & Paine Gallery, Boston, MA  
*Eye of Horus*, Patricia Low Contemporary, Gstaad, Switzerland  
*What Do You Believe In*, New York Photo Festival, Brooklyn, NY  
*Out of Focus*, Saatchi Gallery, London, UK  
*Screenshots*, William Benton Museum of Art, Storrs, CT  
*The Big Toe*, Wallspace, New York, NY  
*Face Time*, On Stellar Rays, New York, NY  
*State of the Art Photography*, NRW-Forum, Düsseldorf, Germany

# M+B

- 2011 *Go Figure*, Dodge Gallery, New York, NY  
*The New Photograph*, The Hagedorn Foundation, Atlanta, GA
- 2010 *Greater New York*, MoMA P.S.1, Queens, NY  
*Swagger, Drag, Fit Together*, Wallspace, New York, NY  
*In a Paperweight* Tony Wight Gallery, Chicago, IL  
*Spring Fever*, 106 Green, Brooklyn, NY
- 2009 Museum of Modern Art, New Photography Series, New York, NY  
*Complicity*, curated by Leigh Markopoulos, Rena Bransten Gallery, San Francisco, CA  
Derek Eller Gallery, Summer Group Show, New York, NY  
*A Brief But Violent Episode*, Sunday Gallery, New York, NY  
*Photographic Works*, Cohen and Leslie Gallery, New York, NY  
*On From Here*, Guild and Greyshkull, New York, NY  
*All Suffering Soon To End*, Callicoon Fine Arts, Callicoon, NY  
*A Fragile Reality*, Elizabeth Leach Gallery, Portland, OR
- 2008 *The Constructed Image*, Redux Contemporary Arts Center, Charleston, SC  
*Stretching the Truth*, John Michael Kohler Arts Center, Sheboygan, WI  
*Fresh Kills*, curated by David Kennedy-Cutler, Dumbo Arts Center, Brooklyn, NY  
*Like Watching a Train Wreck*, Groeflin Maag Galerie, Zurich, Switzerland
- 2007 *Warhol &...* Kantor/Feuer Gallery, Los Angeles, CA  
Frederieke Taylor Gallery, New York, NY  
*I Am Eyebeam*, curated by Lorelei Stewart and Melanie Schiff, Gallery 400 at the University of Illinois, Chicago, IL
- 2006 *Scarecrow*, curated by David Hunt, Postmasters, New York, NY  
*Yale MFA Photography 2006*, Baumgartner Gallery, New York, NY  
*An Inch of Truth*, Thomas Erben Gallery, New York, NY
- 2005 *Handmade*, curated by Tim Davis, Wallspace, New York, NY
- 2004 *Economies of Scale*, curated by Pascal Spengemann, CCS Museum at Bard College, Annandale-On-Hudson, NY
- 2003 *Buy Contortions*, Taxter & Spengemann, New York, NY  
*Whim?* Angstrom Gallery, Dallas, TX
- 2001 *Daniel Gordon and Robyn O'Neil*, Angstrom Gallery, Dallas, TX

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- 2018 Ollman, Leah. "Cut, folded, pasted: Photography takes a twist and turn in the Getty's 'Paper Play'", Los Angeles Times, April 24
- 2017 Lilly, Amy. "Art Review: 'Ready. Fire! Aim.' at Hall Art Foundation", *Seven Days*. July 05

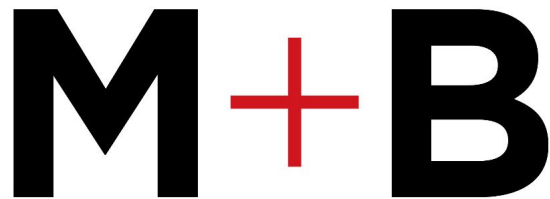


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- Smith, Roberta. "Daniel Gordon: New Canvas," *The New York Times*. February 16
- 2016 Rosenmeyer, Aoife. "Hand, Select & Invert Layer," *Art Review*, October  
*Art21: Daniel Gordon Looks Back* (video), <https://www.nowness.com/story/art21-daniel-gordon>, July 27
- 2015 Schuman, Aaron. "Construction Sight: How a Generation of Artists is Re-Ordering the Building Blocks of Photography," *Frieze*, April
- 2014 Slenske, Michael and James Tarmy. "Bright Prospects," *Architectural Digest*, December  
Fiske, Courtney. "Critics Picks New York: Daniel Gordon," *Artforum.com*, December  
"Goings On About Town," *The New Yorker*, December 1  
Rosenberg, Karen. "Daniel Gordon: 'Screen Selections and Still Lives,'" *The New York Times*, November 7  
Epstein, Ian. "27 Must See Art Exhibits Opening This Fall," *New York Magazine*, August 25  
"Una Sovversiva Ambiguita," *Flair Magazine*, April, Issue no. 10  
Rabinowitz, Cay Sophie. "Shadows and Pearls," *Osmos Magazine*, Winter, Issue no. 3  
"Goings On About Town," *The New Yorker*, January 27
- 2013 Cargill, Clinton. "The Top 10 Photo Books of 2013," *The 6<sup>th</sup> Floor*, December 19  
*Art21: Daniel Gordon Gets Physical* (video),  
<http://www.art21.org/newyorkcloseup/films/daniel-gordon-gets-physical/>, September 27  
Baker, R.C. "Skin Games," *Village Voice*, July 31-August 6  
Zhong, Fan. Stock. "Paper, Scissors," *W Magazine.com*, July  
Balhetchet, Sophie. "The Green Line," *Hotshoe Contemporary*, February
- 2012 Winant, Carmen. "Danny & Garth." *Wax Magazine*, June  
"Next... Next... Who's Next," *W Magazine*, May  
Barliant, Claire. "Photography Objet Manque," *Art in America*, March  
"Rip it Up and Start Again," *British Journal of Photography*, February
- 2011 Lokke, Maria. "Daniel Gordon's Collage Grotesques," *The New Yorker*, December 29  
"Goings On About Town." *The New Yorker*, November 28  
Droitcour, Brian. "Critics Picks New York: Daniel Gordon," *Artforum.com*, November  
Lozano, Ivan. "Talia Chetrit and Daniel Gordon," *Art Lies*, No. 68 Spring/Summer  
Robertson, Rebecca. "Building Pictures," *Art News*, March
- 2010 Allen, Emma. "The New Collage: How Photographers are Rewriting Our Stories," *Modern Painters*, November  
Allen, Emma. "Pulp Fictions: A Tour Through Artist Daniel Gordon's Studio," *Artinfo.com*, October  
Sennewald, Jens Emil. "Im Biss Der Bilder," *Art Collector*, August  
Budelis, Kristina. "Off The Shelf: Flying Pictures," *The New Yorker*, August 12  
Sennewald, Jens Emil. "Bild-Körper: Fotografie als Form," *Photonews*, June  
Borda, Joakim. "Generation Klick," *Plaza Magazine*, February  
"Small Is Big," *Pocko Times*, London

# M+B

- Tokion Magazine*, collaboration with Anthony Lepore, Spring Issue  
Weinstein, Michael. "Review: In a Paperweight," *Newcity Art*, April
- 2009  
Molina, Joanne. "Four Books That Consider The Future Of Art," *Modern Painters*, December  
Noakes, Tim. "Dazed Gets Playful With Five Artists Who Refuse To Grow Up," *Dazed and Confused*, Vol. 2 Issue 80, December  
"The Fabricated Body," *NY Arts Magazine*, Vol. 14, Fall  
Zapisek, Olga. "The Illusionists," *Chic Today*, November 23  
Lando, Michael. "The Nudes of Dr. Moreau," *The Forward*, November 20  
"Goings On About Town." *The New Yorker*, November 16, 2009  
Rosenberg, Karen. "Into the Darkroom, With Pulleys, Jam and Snakes," *The New York Times*, November 6  
Aletti, Vince. "Critics Notebook: Big Picture," *The New Yorker*, November 2  
Schwendener, Martha. "Messing With the Medium," *Village Voice*, October 14  
"Heeb 100," *Heeb Magazine*, Issue No. 22, Fall/Winter  
Kazakina, Katya. "MoMA Fast-Tracks Six Young Artists for 'New Photography' Show," *Bloomberg*, March 2  
Philips, Brad. "Daniel Gordon Interview," *whitehotmagazine.com*, March  
Chetrit, Talia. "Daniel Gordon Interview," *toomuchchocolate.org*, July  
Libby, Brian. "Change in an Anxious World," *The Oregonian*, March 13
- 2008  
Morgenthau, Josh. "Fresh Kills + Josh Azzarella," *The Brooklyn Rail*, May
- 2007  
Grabner, Michelle. "Critics Picks Chicago: I Am Eyebeam," *Artforum.com*, November  
Greenbaum, Ethan. "Daniel Gordon Interview," *thehighlights.org*, July  
Smith, Roberta. "Daniel Gordon: A World of Scissors and Paper That's Captured in Photographs," *The New York Times*, June 30  
Armetta, Amoreen. "Reviews: Daniel Gordon," *Time Out New York*, June 21-27  
Martin, Courtney J. "Critics Picks New York: Daniel Gordon," *Artforum.com*, May  
Schmerler, Sarah. "Tour de force," *Time Out New York*, Feb. 22
- 2006  
Grosz, David. "Taking Abstraction to its Logical Extreme," *New York Sun*, July 12  
Gerig, Karen N. "Trügerische Wirklichkeiten: Daniel Gordon's eigene Realität," *Basler Zeitung (Kulturmagazin)*, Basel, September 28
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"Handmade," *Village Voice Shortlist*, February 2
- 2004  
Gerig, Karen N. "Wirklichkeit auf Zeit" *Basler Zeitung (Agenda)*, Basel, July 8  
Die Besten: Kunst, *Schweizer Illustrierte*, Zurich, no. 28, July 5  
Marzahn, Alexander. "Kunst mal hundert," *Basler Zeitung (Agenda)*, Basel, June 17  
Daniel, Mike. "Daniel Gordon at Angstrom," *Dallas Morning News*, March 26  
Terranova, Charissa N. "Faux Real," *Dallas Observer*, March 18
- 2001  
Daniel, Mike. "Robyn O'Neil and Daniel Gordon," *Dallas Morning News*, November 16



## PUBLICATIONS

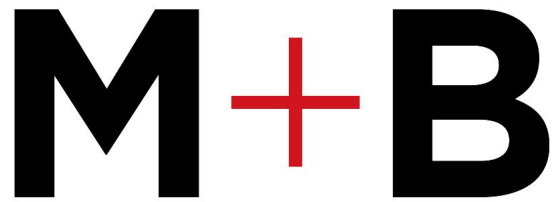
- 2015 Cotton, Charlotte. *Photography is Magic*, New York: Aperture  
2014 *Under Construction: New Positions in American Photography*, Amsterdam: Foam  
*Blind Spot: Issue 47*, edited by Dana Faconti, Barney Kulok, and Vik Muniz  
*Still Life with Onions and Mackerel*, Paris, Onestar Press
- 2013 *Still Lives, Portraits & Parts*, London: Mörel Books  
Foam Talent #36, Amsterdam: Foam  
*Photographicness, C Photo*, Madrid: Ivory Press  
*Invalid Format: An Anthology of Triple Canopy, Volume 3*, New York: Triple Canopy  
Petry, Michael. *Nature Morte: Contemporary Artists Reinvigorate the Still-Life Tradition*,  
London: Thames & Hudson
- 2011 *216 Plymouth Street & Flowers and Shadows*, Paris: Onestar Press  
*Blind Spot: Issue 44*
- 2010 *Thirty-One Days*, self-published  
*Photo Journal, National Geographic*, December  
*Lay Flat 02: Meta*, edited by Shane Lavalette and Michael Buhler-Rose  
*Being Fashion, Capricious*, Issue no. 11
- 2009 *Flying Pictures*, Brooklyn: PowerHouse Books  
*Portrait Studio*, Paris: Onestar Press
- 2008 Columbia Journal of Literature and Art, Spring Issue  
2007 *North Drive Press*, curated by Sara Greenberger Rafferty and Matt Keegan  
*Esopus Magazine*, Fall Issue

## AWARDS

- 2014 Foam Paul Huf Award

## COLLECTIONS

Foam Fotografiemusuem, Amsterdam, The Netherlands  
J. Paul Getty Museum, Los Angeles, CA  
Museum of Contemporary Art, Chicago, IL  
Museum of Modern Art, New York, NY  
Pier 24, San Francisco, CA  
Solomon R. Guggenheim Museum, New York, NY  
VandenBroek Foundation, Lisse, The Netherlands



## DANIEL GORDON

**Daniel Gordon** (b. 1980, Boston, MA) received his BA from Bard College in 2004 and MFA from the Yale School of Art in 2006. Recent solo exhibitions include *Selective Color* at M+B, Los Angeles; *New Canvas* at James Fuentes, New York; *Hand, Select & Invert Layer* at Bolte Lang, Zurich; *Fruits et Riche Vaisselle Sur Une Table 1640-2015* at One Star Press in Paris; *Shadows, Patterns, Pears* at Foam Museum, Amsterdam; *Screen Selections and Still Lifes*, Wallspace, New York; and Leo Koenig Projekte, New York. Notable institutional group exhibitions include *Cut! Paper Play in Contemporary Photography* at the Getty Museum in Los Angeles; *New Photography* at the Museum of Modern Art in New York; *Reality Check* at Massachusetts College of Art and Design, Boston; *Greater New York* at MoMA PS1, New York; *Under Construction* at the Foam Museum, Amsterdam; and *Secondhand* at Pier 24, San Francisco, among others. His work has been reviewed and presented in *Frieze*, *The New York Times*, *Artforum*, *Modern Painters*, *Art in America*, *Flash Art* and *The New Yorker*. Gordon is the winner of the prestigious Foam Paul Huf Award and exhibited his work in a solo exhibition at the Foam Museum, Amsterdam in 2014. Gordon has been a critic in photography at the Yale School of Art, and his work can be found in the collections of the Guggenheim Museum, New York; Museum of Modern Art, New York; Museum of Contemporary Art, Chicago; Pier 24, San Francisco; Foam Museum, Amsterdam; and the VandenBroek Foundation, Lisse, NL. Gordon's three monographs include *Still Lifes, Portraits & Parts* (Mörel, 2013), *Flowers and Shadows* (Onestar Press, 2011) and *Flying Pictures* (powerHouse Books, 2009). Gordon lives and works in Brooklyn.



DANIEL GORDON

Selected Portfolio

# M+B



**Daniel Gordon**  
Installation View of *Blue Room*  
solo show at James Fuentes, New York  
June 7 – July 8, 2018

# M+B



**Daniel Gordon**

*Apples and Apricots in Blue*, 2018  
signed and numbered verso  
archival pigment print  
55 x 68 3/4 inches (139.7 x 174.6 cm)  
edition of 3 plus 1 artist's proof  
(DG.01.1806.55)



# M+B



**Daniel Gordon**  
Installation View of *Blue Room*  
solo show at James Fuentes, New York  
June 7 – July 8, 2018



# M+B



**Daniel Gordon**  
Installation View of *Blue Room*  
solo show at James Fuentes, New York  
June 7 – July 8, 2018

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# M+B



**Daniel Gordon**  
Installation View of *Blue Room*  
solo show at James Fuentes, New York  
June 7 – July 8, 2018

# M+B



**Daniel Gordon**

*Apple, Pitcher, and Pixels, 2018*

signed and numbered verso

pigment print on canvas

49 3/4 x 39 3/4 inches (126.4 x 101 cm)

(DG.02.1809.49)

# M+B



**Daniel Gordon**  
Installation View of *Blue Room*  
solo show at James Fuentes, New York  
June 7 – July 8, 2018



# M+B



**Daniel Gordon**  
Installation View of *Selective Color*  
Solo Show at M+B, Los Angeles  
April 28 - June 17, 2017

# M+B



**Daniel Gordon**  
*Onions and Beets*, 2017  
signed and numbered verso  
archival pigment print  
49-3/4 x 62 inches  
edition of 3 plus 1 artist's proof  
(DG.01.1701.49)

# M+B



**Daniel Gordon**  
Installation View of *Selective Color*  
Solo Show at M+B, Los Angeles  
April 28 - June 17, 2017



# M+B



**Daniel Gordon**  
Installation View of *Selective Color*  
Solo Show at M+B, Los Angeles  
April 28 - June 17, 2017

# M+B



**Daniel Gordon**  
Installation View of *Selective Color*  
Solo Show at M+B, Los Angeles  
April 28 - June 17, 2017

# M+B



**Daniel Gordon**  
Installation View of *Selective Color*  
Solo Show at M+B, Los Angeles  
April 28 - June 17, 2017

# M+B



**Daniel Gordon**

*Philodendron*, 2017

signed and numbered verso  
archival pigment print on canvas  
49-5/8 x 39-5/8 inches  
unique  
(DG.02.1703.49)

# M+B



**Daniel Gordon**  
Installation View of *New Canvas*  
solo show at James Fuentes, New York  
February 1 – February 26, 2017



# M+B



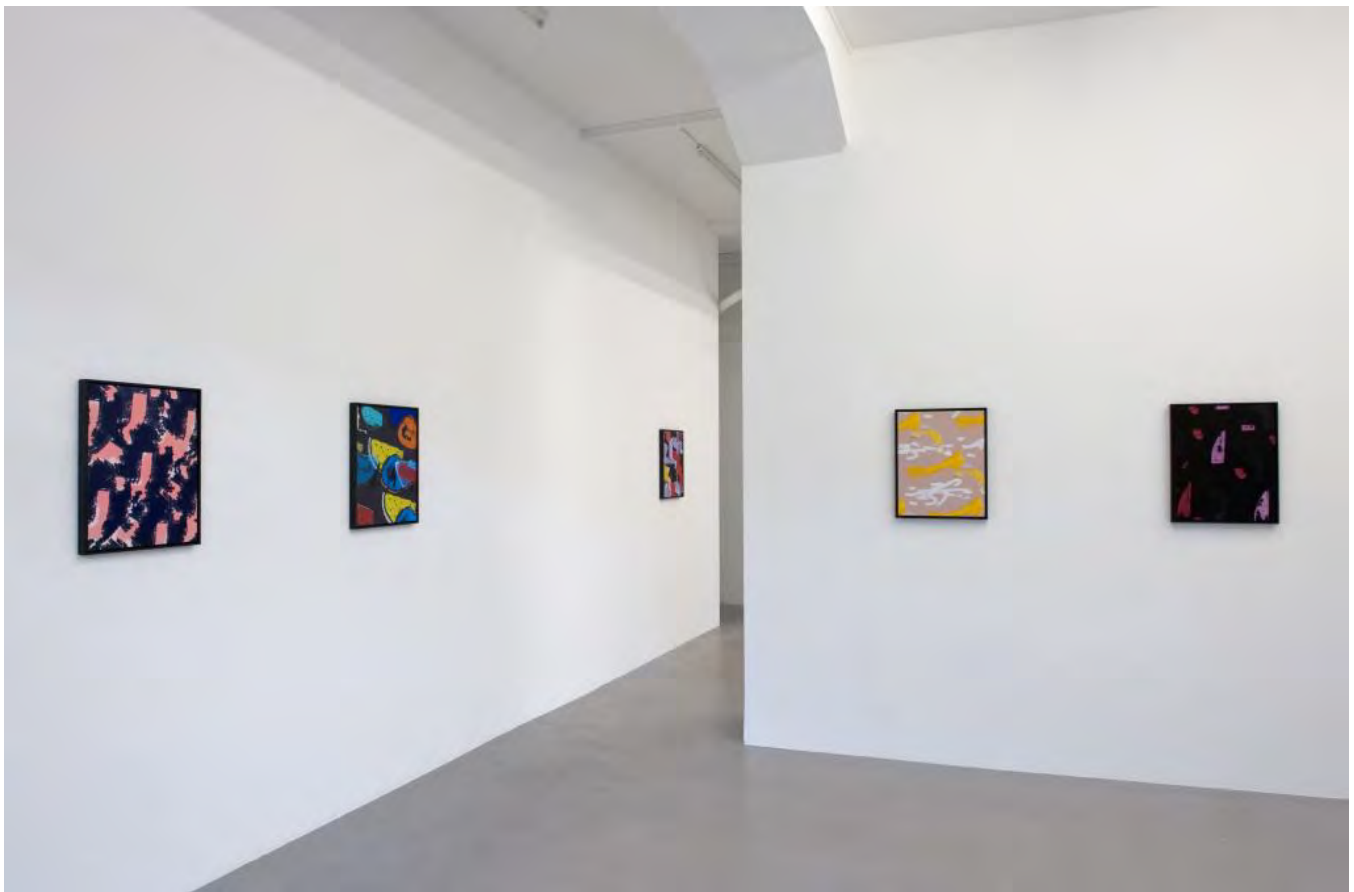
**Daniel Gordon**  
Installation View of *New Canvas*  
solo show at James Fuentes, New York  
February 1 – February 26, 2017

# M+B



**Daniel Gordon**  
Installation View of *Hand, Select & Invert Layer*,  
solo show at BolteLang, Switzerland  
August 27 – October 8, 2016

# M+B



**Daniel Gordon**  
Installation View of *Hand, Select & Invert Layer*,  
solo show at BolteLang, Switzerland  
August 27 – October 8, 2016

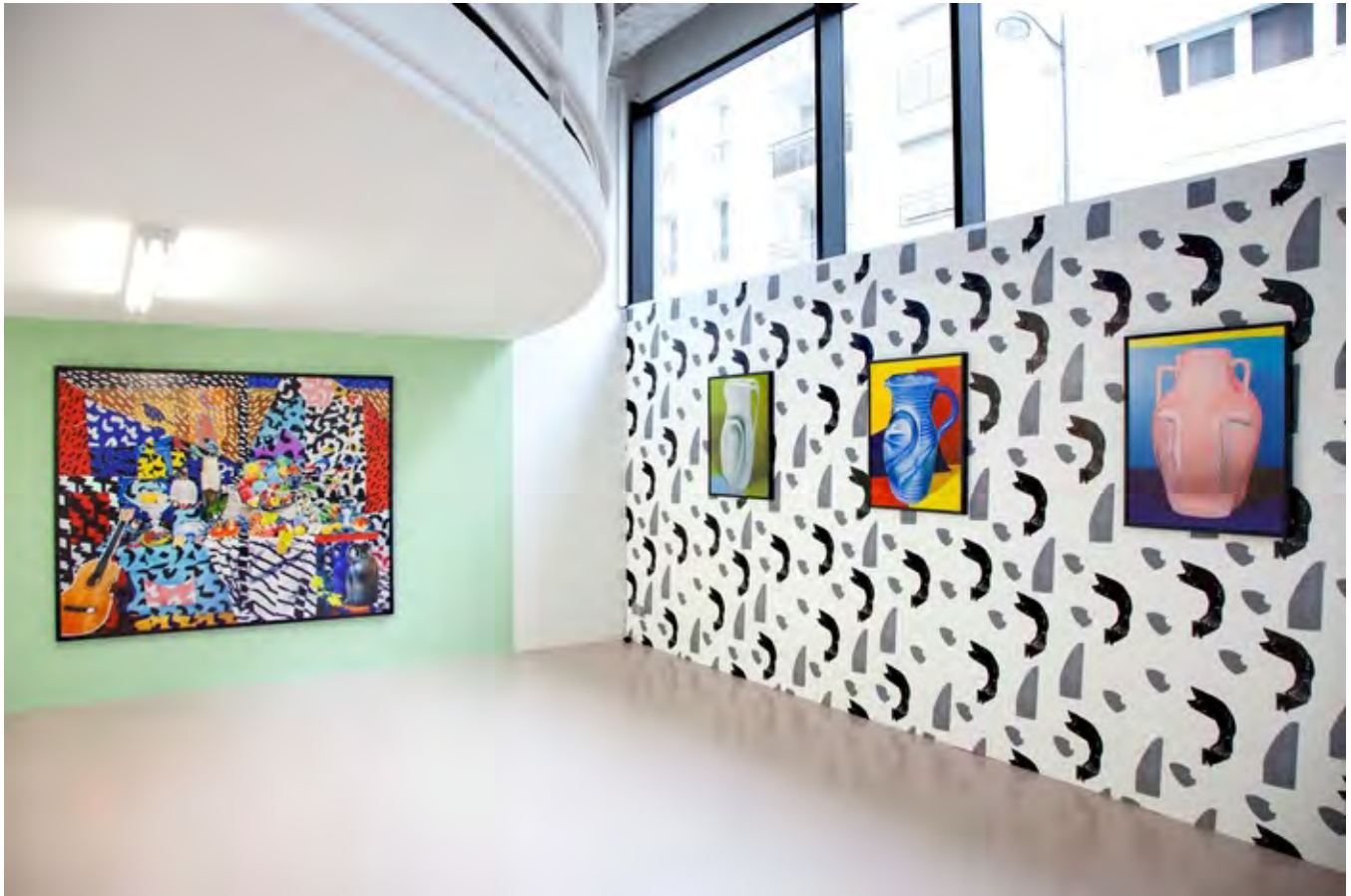


# M+B



**Daniel Gordon**  
*Screen Selection 7*, 2016  
pigment print on canvas  
50 x 40-1/2 inches (127 x 102.9 cm)

# M+B



**Daniel Gordon**

Installation View of *Fruits et Riche Vaisselle Sur Une Table 1640 – 2015*,  
solo show at One Star Press, Paris  
July 8 2015

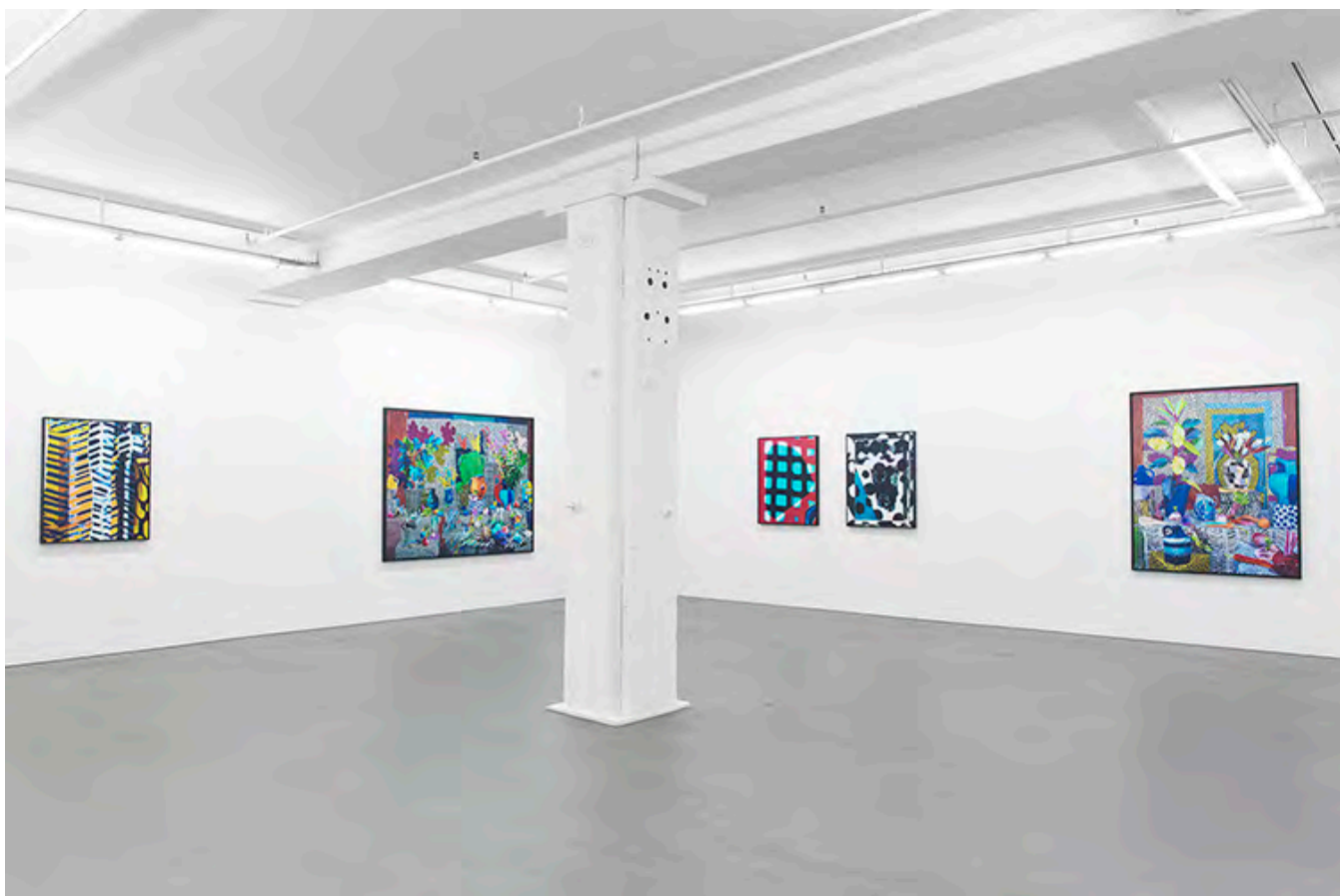


# M+B



**Daniel Gordon**  
*Fruit and Colocasia*, 2015  
archival pigment print  
59-1/4 x 74 inches (150.5 x 188 cm)  
edition of 3 plus 1 artist's proof  
(DG.01.1082.59)

# M+B



**Daniel Gordon**

Installation View of *Screen Selections and Still Lives*, solo show at WallSpace, New York  
October 30 – December 20, 2014



# M+B



**Daniel Gordon**  
*Still Life with Lobster*, 2012  
chromogenic print  
50 x 60 inches (127 x 152 cm)  
edition of 3 plus 1 artist's proof  
(DG.01.1055.50)



# M+B



**Daniel Gordon**

*Crown of Thorns and Clementines*, 2015

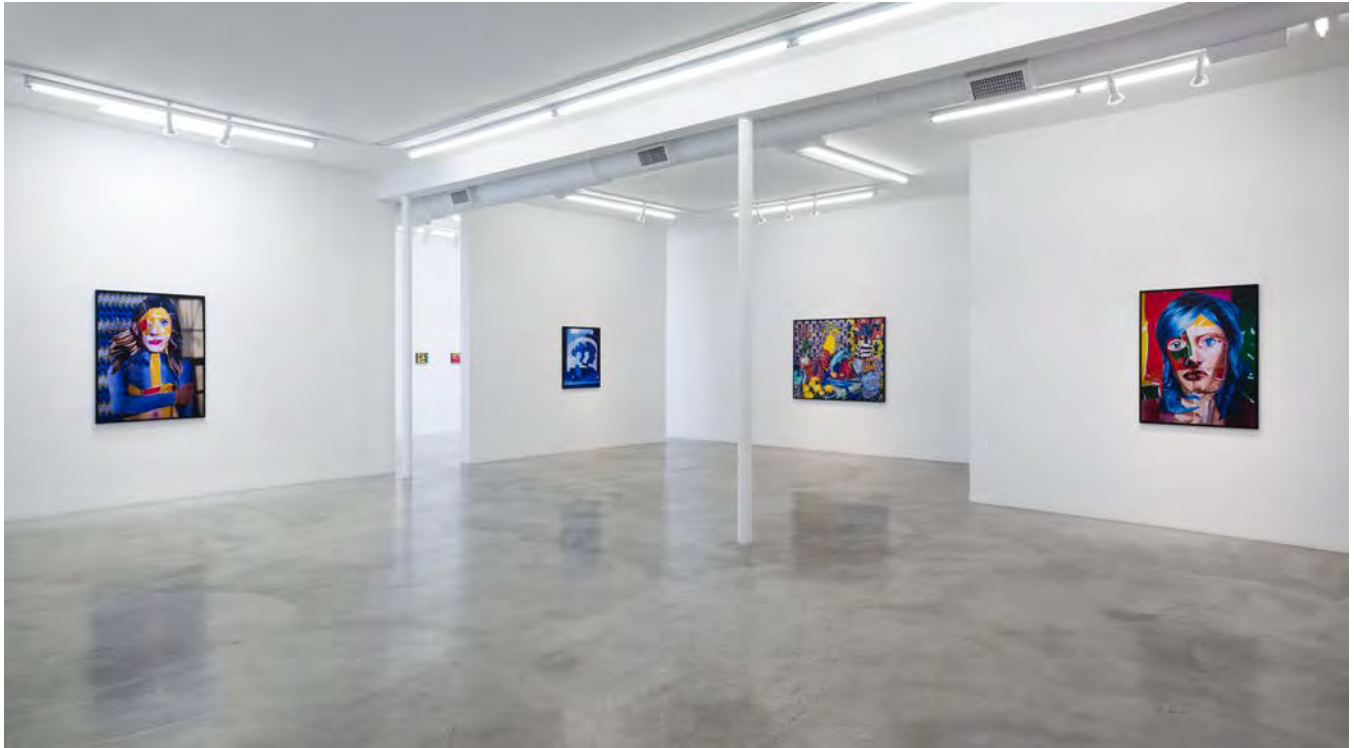
chromogenic print

62 x 49-3/4 inches (157.5 x 126.4 cm)

edition of 3 plus 1 artist's proof

(DG.01.1074.62)

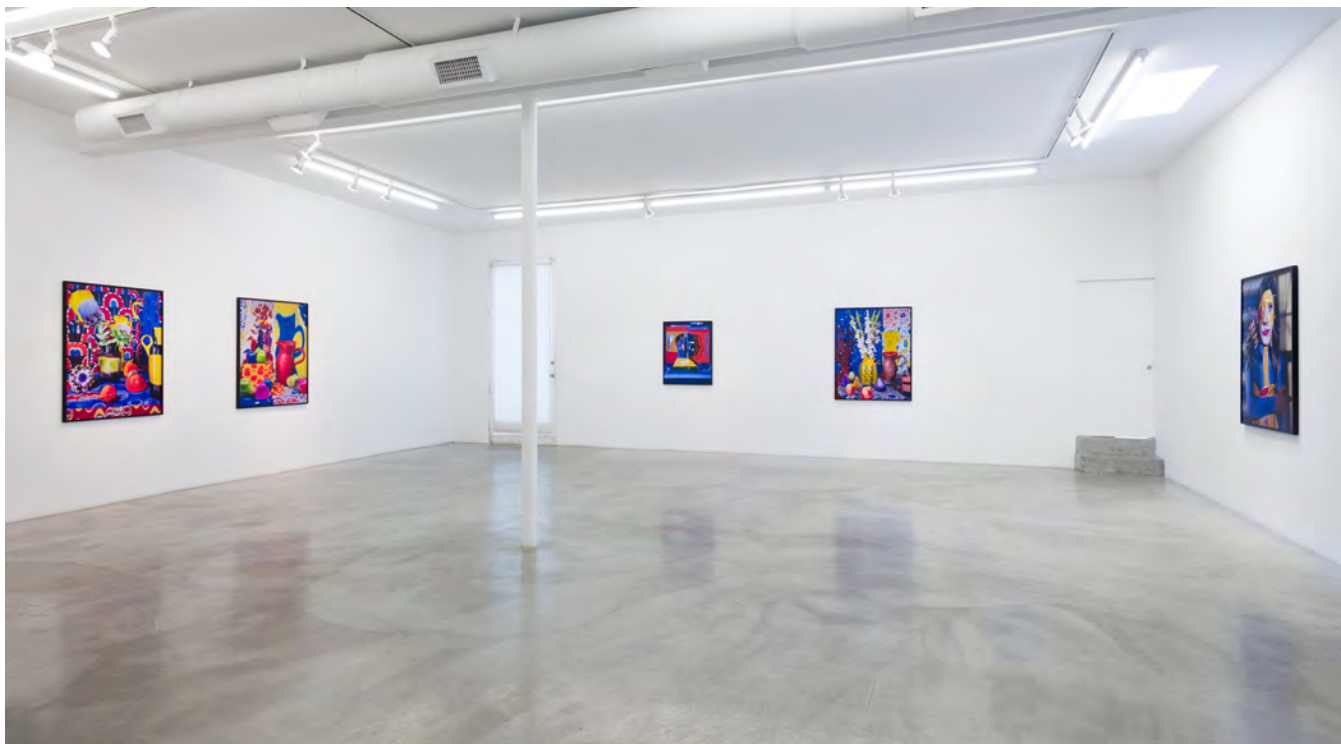
# M+B



**Daniel Gordon**  
Installation View of *The Green Line*, solo show at M+B, Los Angeles  
May 18 – June 29, 2013



# M+B



**Daniel Gordon**  
Installation View of *The Green Line*, solo show at M+B, Los Angeles  
May 18 – June 29, 2013



# M+B



**Daniel Gordon**  
Installation View of *The Green Line*, solo show at M+B, Los Angeles  
May 18 – June 29, 2013

# M+B



**Daniel Gordon**

*Portrait in Red, Blue and Green*, 2011  
chromogenic print  
23-4/5 x 18 inches (60.3 x 45.7 cm)  
edition of 3 plus 1 artist's proof  
(DG.01.1081.23)



# M+B



**Daniel Gordon**

*Portrait in Yellow, Orange and Blue, 2012*

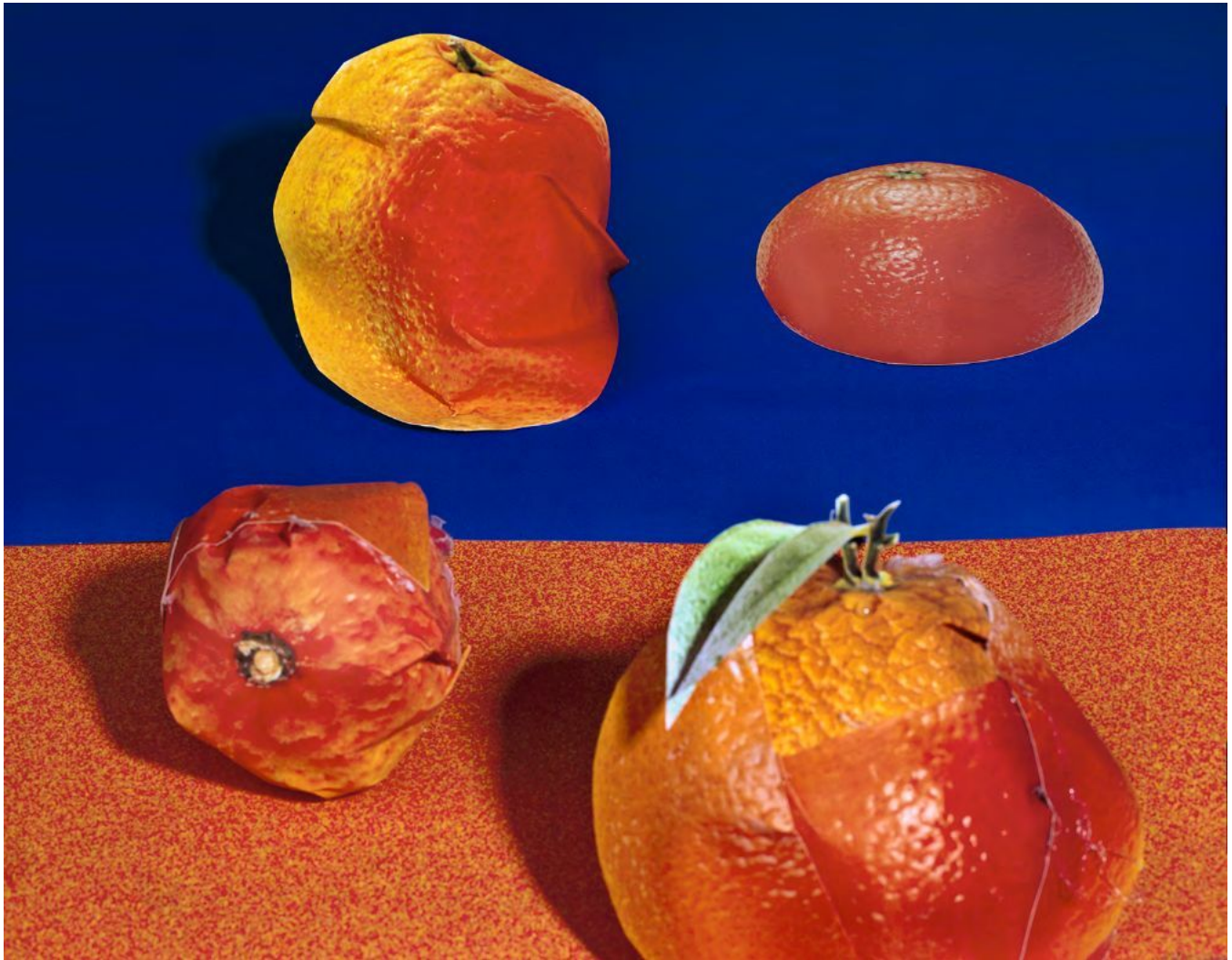
chromogenic print

50 x 40 inches (127 x 102 cm)

edition of 3 plus 1 artist's proof

(DG.01.1053.50)

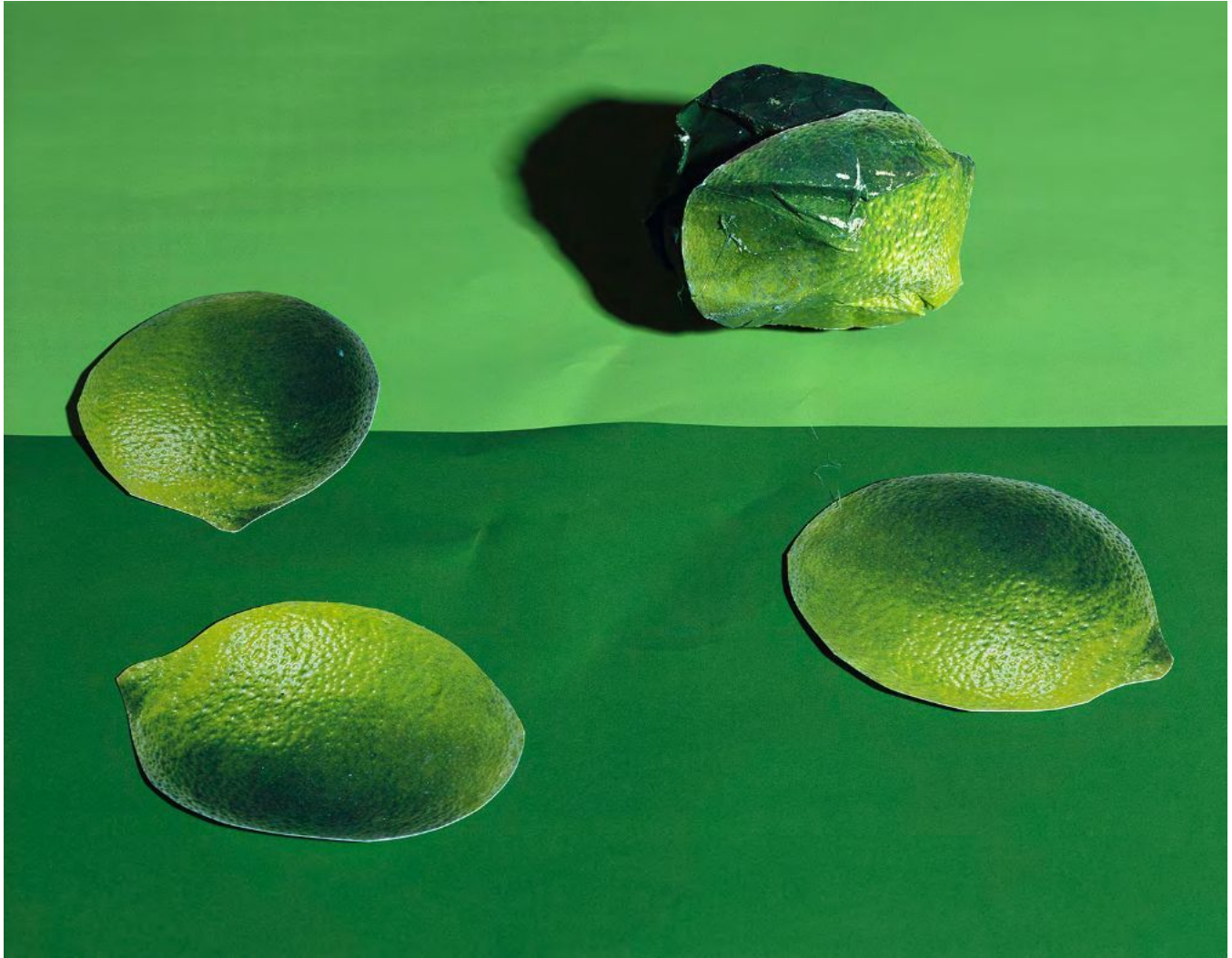
# M+B



**Daniel Gordon**  
*Oranges*, 2013  
chromogenic print  
7 x 9 inches (18 x 23 cm)  
edition of 3 plus 1 artist's proof  
(DG.01.1064.7)

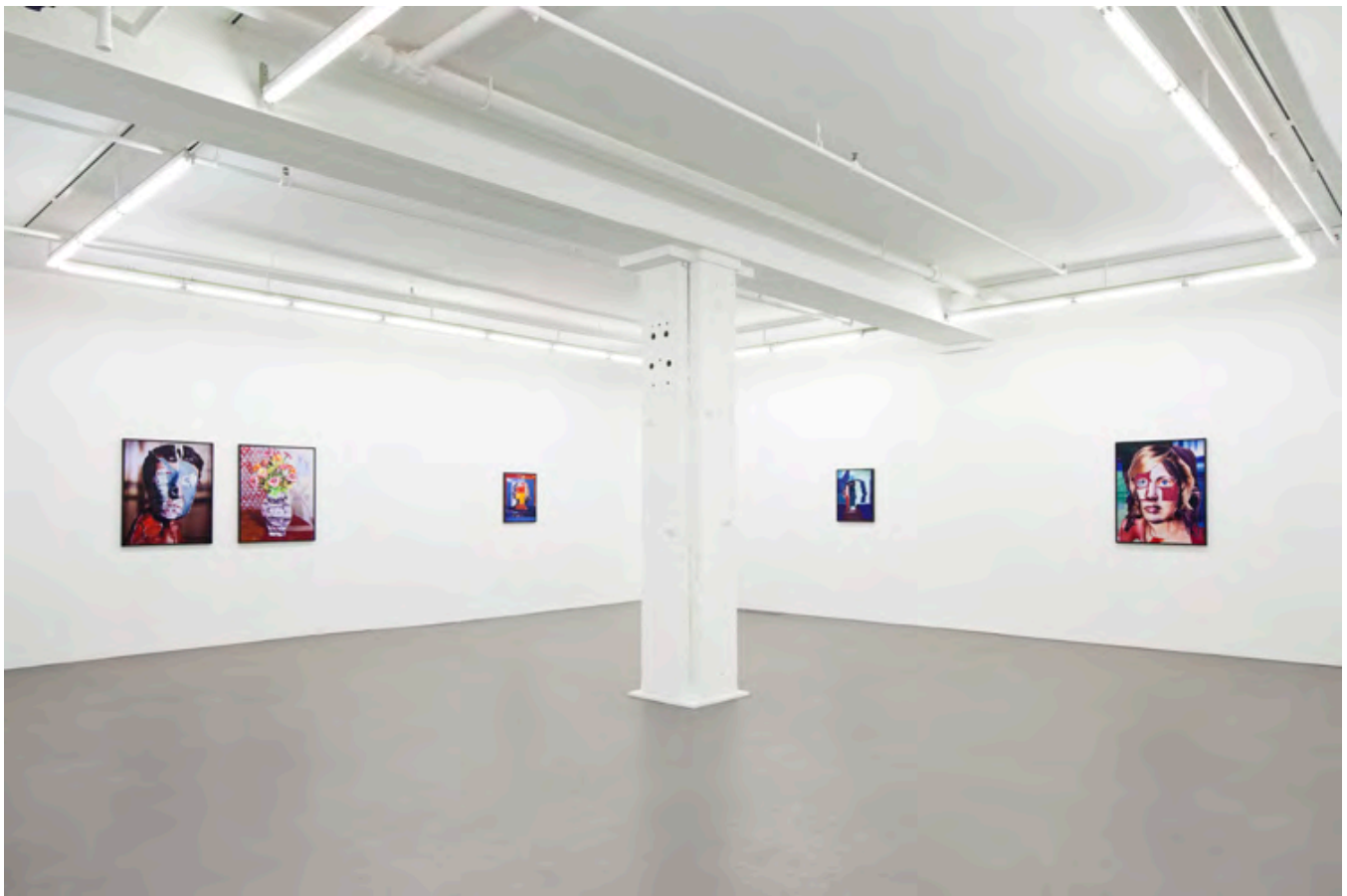


# M+B



**Daniel Gordon**  
*Limes*, 2013  
chromogenic print  
7 x 9 inches (18 x 23 cm)  
edition of 3 plus 1 artist's proof  
(DG.01.1060.7)

# M+B



**Daniel Gordon**

Installation View of *Still Lifes, Portraits & Parts*, solo show at WallSpace, New York  
October 28 – December 17, 2011



# M+B



**Daniel Gordon**  
*Red Eyed Woman*, 2011  
chromogenic print  
37-1/2 x 29-3/4 inches (95.3 x 75.6 cm)  
edition of 3 plus 1 artist's proof  
(DG.01.1075.37)

# M+B



**Daniel Gordon**  
*Lilies and Clementines, 2011*  
chromogenic print  
45 x 36 inches (114.3 x 91.4 cm)  
edition of 3 plus 1 artist's proof  
(DG.01.1080.45)



# M+B



**Daniel Gordon**

*Anemone Flowers and Avocado*, 2012

chromogenic print

45 x 36 inches (114.3 x 91.4 cm)

edition of 3 plus 1 artist's proof

(DG.01.1077.45)



DANIEL GORDON

Press and Press Releases



# M+B

## BLOUINARTINFO

by Devorah Lauter | November 21, 2018



“There’s meaning in putting one color next to another color, or one shape next to another shape, and seeing how that relates to the background,” said Daniel Gordon, at the recent opening of his exhibit, *Lemons*, showing at onestar press in Paris, until December 31.

That meaning — whether personal, or difficult to adequately pinpoint — hits you all at once, through the powerful sensory experience that comes with viewing Gordon’s painterly photographs. The American artist’s work includes photographs of still lifes and portraits, rendered out of sculpted, cut, crumpled and pasted paper, that is often printed itself with imagery found online. The resulting subjects, whether fish, fruit, plants, flowers or vases oscillate between appearing flat, three dimensional, and something somehow between the two, in their own realm. But in addition to his

play with form and perspective through the hybridization of analog and digital technology — he uses a darkroom and 8X10 large-format camera, as well as Photoshop — combined with hand-made sculptures and collage, Gordon is a master colorist. Pattern and shadow in juxtaposed, intense pigment, are as central here as the vegetables in the foreground. With Gordon, a recognizably comforting subject, such as a bowl of lemons beside a house plant and strawberries, not only takes on a life and enticingly strange reality of its own, but boldly reaches out to grab our full attention.

“When I was a student, there was such a big emphasis on concept, that I spent a lot of time in my head instead of working ideas out through making,” said Gordon, born in 1980. “Over the years, this top down approach has reversed, and now I would say that I do most of my best ‘thinking’ through the act of making pictures. In many ways I have come to understand that form and color are my tools for describing the thing I want to say ... It took a while to be OK with that fact. In many ways for me, form is everything, and I continue working until the form becomes the content.”

Gordon, who has an MFA from the Yale School of Art, is getting recognition for his unique approach. He’s had work shown in group exhibitions at the Getty Museum, Los Angeles (2018), MoMA P.S. 1 in Queens (2010), and the Museum of Modern Art, New York (2009), to name a few.

The artist uses a large-format camera to photograph compositions in his studio, allowing him to capture multiple angles of the same subject at once. By tilting the lens and shifting the film plane on the camera, “you have a picture that doesn’t represent reality. It’s fabricated. It would be as if you’re looking straight ahead, but you’re also looking over there at the same time, which is impossible,” said Gordon. “I think a lot of what I have done is about that translation from a photograph, or from a thing, to a photograph of a thing, and how you turn that photograph into a kind of surreal thing that doesn’t really exist.”

Asked why he was drawn to this medium, Gordon explained that his attraction to photography began in his late teens. “I remember seeing a Henri Cartier-Bresson picture and thinking, how did he do that? That’s not real. And I wanted to know how he did that.” Some other artists that have influenced him include Henri Matisse, Chaim Soutine, Cindy Sherman and Claes Oldenburg.

The show includes six works framed by site-specific murals, which use Photoshop to create enlarged images that are visibly pixelized upon closer inspection. This year, onestar also released a limited edition Camera Artists portfolio of Gordon’s work, titled “Spaces, Faces, Tables and Legs,” including 14 original signed photographs, accompanied by an artist book, on view upon request. It references the artist’s previous portfolio titled, “Intermissions.”

Gordon said he aims to create larger installations with pictures, murals and sculpture in future, while noting his recent work has included more portraiture. “For about five years I had exclusively been making still-life photographs, and abstractions derived from those pictures. I am now beginning to revisit portraiture. I like working within these known genres because I don’t have to explain what the thing I am making is, but I can hopefully say something about the particular time we are living in through the way I make the pictures.”

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PRICE \$8.99

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# THE NEW YORKER

ART GALLERIES—DOWNTOWN

## Daniel Gordon

The New York artist enters his blue period. Gordon is best known for piling on colors and patterns in still-life photographs that begin with image searches online and result in paper sculptures of fruit, flowers, vases, and shadows—trompe-l'oeil tableaux, which he shoots with a large-format camera. He also makes digital works based on the analog images, trading scissors and glue for cut-and-paste. The two photographs and three computer-based prints in this show are restricted to blue, although red and yellow sneak in, as grace notes of purple and green. The five pieces hang on four walls, which are wallpapered with enlarged details of the digital files. It's a picture of a picture of a picture that is also a room. Gordon's palette sparks thoughts of cyanotype, an early photographic process also used for architectural blueprints. William Gass wrote that blue is "most suitable as the color of interior life"—a good epigram for Gordon, as he juggles deep thoughts on photography and considerable visual pleasures.

—*Andrea K. Scott*

# M+B

## Los Angeles Times

### Cut, folded, pasted: Photography takes a twist and turn in the Getty's 'Paper Play'

By Leah Ollman  
April 24, 2018



"Cut! Paper Play in Contemporary Photography," a delightful teaser of a show at the Getty Museum, divides neatly into two complementary halves.

Three of the six artists in the show photograph collages or constructions they've made out of paper. Their works present as straight pictures, even if they've been composed through circuitous means. The other three artists start with more or less conventional pictures and then set to dismantle the veracity and transparency that photography implicitly carries.

Curator Virginia Heckert gives the show a bit of historical ballast by including some precursors from the museum's collection: a luscious, shadowy print by Francis Bruguière and another by Manuel Álvarez Bravo, whose curled sheet could easily pass as a model of a Frank Gehry bandshell.

The Bravo plays nicely with a 2012 triptych by Thomas Demand. He so tightly frames details of the creased walls and angled edges of a John Lautner architectural model that scale and context drop away nearly entirely, leaving fields of pure color and texture.

Each artist in the show is represented by just a few pieces, often from different bodies of work. Variety overrides depth, but the disparate bites amount to a satisfying meal.

In each of his three large prints, Matt Lipps visualizes a new physical or intellectual space through a montage of reproductions culled from reference books. He interjects an image of the great American West smack into the middle

# M+B

of a family home in one provocative piece; in another, he lines the shelves of an imagined archive with visual quotations from canonized photographers.

The most engrossing piece in this first section is Daniel Gordon's "Clementines" (2011), a tabletop still life with a charismatically funky sense of space. Gordon fills a crumpled paper basket with the fruit of his hands, scissors and internet searches. He sets these little orbs with patchwork photographic skins against a background that poses multiple-choice options for defining place. This glorious ode to the unsettled nature of two-dimensional representation is what Cezanne might have made, had he used Photoshop.

Blades come out more flagrantly in the second part of the show. In the shimmering beauty "Mountain XXIX" (2017), Christopher Russell scrapes and nicks the surface of a blurred, overexposed photograph to draw, in the underlying white of the photo paper, a geometric hallucination more viscerally persuasive than the vague landscape it hovers within.

Soo Kim slices through and layers multiple photographs of buildings in Reykjavik in a piece from 2007, cutting out solid walls and temporally unwinding the structures back to their framed, incomplete state: the cityscape as impossible, wondrous lattice.

Ironically, the most overtly sculptural works here, Christiane Feser's prints with cutout loops and folded flaps, feel the thinnest. They reduce photography's innate illusionism to fun but facile one-liners.

As a show about process, and the performative potential of photography, "Cut!" does its job with a light touch and an open spirit. Depending on where you enter the Getty's Center for Photographs, the show makes for either an enjoyable prelude or refreshing postscript to "Paper Promises," the historically rich, more sober, subject-driven neighboring exhibition of early American photographs.



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FOR IMMEDIATE RELEASE

## DANIEL GORDON *Selective Color*

April 28 – June 17, 2017

### Opening Reception

Friday, April 28, 2017 from 6 to 8 pm



**M+B** is pleased to present *Daniel Gordon: Selective Color*, the artist's second solo exhibition with the gallery. The show runs from April 28 through June 17, 2017, with an opening reception on Friday, April 28 from 6 to 8 pm.

Daniel Gordon uses both analog and digital photographic processes to compose, manipulate and re-double content. In recent years, the artist has adapted the art historical genre of the still life as a means to work across multiple formats, bridging the handmade with computer-based processes. The show's title refers to the Photoshop tool that allows for colors to be selectively layered in an image and addresses the hybridized terrain of the photographic medium today.

To make his still life pictures, Gordon begins by sourcing pre-existing common still life subjects from the Internet. He digitally enhances and repeats the images, prints them out and manually cuts and constructs elaborate three-dimensional paper tableaus in his studio that are then photographed with an 8 x 10 large format camera. Merging the two dimensional with the 3D, the resulting works are a combination of sculpture, collage and

assemblage and recall the recurring forms and fractured pictorial planes in works by Matisse and Cézanne, as well as Dadaist collage.

In the new series of Screen Selections, the artist's familiar subjects from his Still Lives reappear as abstracted forms. Printed on canvas, these works are created through a process wherein Gordon culls different sections and elements from his Still Lives to create spare abstractions through a subtractive layering process in Photoshop. These compositions signal a turn towards a more formalist engagement with color and shape and explore the expressive, improvisational potential of the digital. The exhibition will also mark the debut of expanded Screen Selections as indoor murals, conceived specifically for the gallery space.

**Daniel Gordon** (b. 1980, Boston, MA and raised in San Francisco, CA) received his BA from Bard College and MFA from the Yale School of Art. Recent solo exhibitions include *New Canvas* at James Fuentes, New York; *Hand, Select & Invert Layer* at Bolte Lang, Zurich; *Fruits et Riche Vaisselle Sur Une Table 1640-2015* at One Star Press in Paris; *Shadows, Patterns, Pears* at Foam Museum, Amsterdam; and *Screen Selections and Still Lives*, Wallspace, New York. Gordon's work has been included in the thematic exhibitions *New Photography* at the Museum of Modern Art in New York; *Greater New York* at MoMA PS1, New York; and *Secondhand* at Pier 24, San Francisco, among others. In 2018, his work will be on view in *Cut! Paper Play in Contemporary Photography* at the Getty Museum in Los Angeles. Notable press includes *Frieze*, *The New York Times*, *ARTFORUM*, *Modern Painters* and *The New Yorker*. He is the winner of the prestigious Foam Paul Huf Award. Gordon has been a critic in photography at the Yale School of Art. His work can be found in the collections of the Guggenheim Museum, New York; Museum of Modern Art, New York; and Museum of Contemporary Art, Chicago, among others. A monograph, *Still Lives, Portraits & Parts* was published by Mörel Books in 2013. Daniel Gordon lives and works in Brooklyn.

Location:	<b>M+B</b> , 612 North Almont Drive, Los Angeles, California 90069
Show Title:	Daniel Gordon: Selective Color
Exhibition Dates:	April 28 – June 17, 2017
Opening Reception:	Friday, April 28, 6 – 8pm
Gallery Hours:	Tuesday – Saturday, 10 am – 6 pm

For press inquiries, please contact [info@mbart.com](mailto:info@mbart.com). For all other inquiries, contact Shannon Richardson at [shannon@mbart.com](mailto:shannon@mbart.com) or Jonlin Wung at [jonlin@mbart.com](mailto:jonlin@mbart.com).

# # #

# M+B

## The New York Times

### Art and Museums in NYC This Week

By Roberta Smith  
February 16, 2017



Daniel Gordon's "Simple Fruit" (2016).

**'DANIEL GORDON: NEW CANVAS'** at James Fuentes (through Feb. 26). Mr. Gordon constructs elaborate still lifes out of paper, photographing them and printing them out at blown-up sizes. They have a tropical redundancy, featuring pieces of fruit with Cézannesque fractures. Mr. Gordon then edits these images on the computer, making spare abstractions from the outtakes. Completely digital, these are printed on canvas and resemble painted collages of the Motherwellian kind. Here, in his first show at the James Fuentes gallery, real and unreal play tag, and both win. (Roberta Smith)

# BolteLang

*Hand, Select & Invert Layer*

Daniel Gordon

27<sup>th</sup> August – 8<sup>th</sup> October 2016

Opening 26<sup>th</sup> August, 6 - 9 pm

Daniel Gordon is known for his colourful, patterned photographs, portraits, still lifes, and photographic abstractions printed on canvas: so-called *Screen Selections*. In his first solo exhibition at BolteLang Gordon will present a site-specific wallpaper installation alongside new still lifes and screen selections.

Gordon's still lifes include classic subjects such as vessels, fruit, plants and vegetables. He culls photographic images from the Internet, combining them with his own digitally drawn motifs, and uses them to build three-dimensional tableaus, which he then photographs with an 8 x 10 view camera. After the photograph is taken, the sculptures are dismantled and background patterns are re-used to make new works. Using a manual cut-and-paste technique, Gordon builds forms that expand upon the rich history of collage and appropriation, while also nodding to the long lineage of the painted still life (Matisse's colourful arrangements, Wiener Werkstätte textiles, Cézannes still lifes, and digital artifacts come to mind).

Gordon's subject matter lies in a series of binaries that frequently coexist in his photographs: Wholeness and fracture, analogue and digital, classical and contemporary. These dualities are underscored through the process itself: torn edges are left raw, forms fuse and separate, teetering between completion and dissolution, machine and man.

The wallpapers appear for the very first time in *Hand, Select & Invert Layer* and are based on background elements in his photographic works.

*The exhibition was curated by Claudia Groefflin Ziltener.*

Daniel Gordon (born 1980 Boston, MA, raised in San Francisco, CA, lives and works in Brooklyn, NY) earned a Bachelor of Arts from Bard College in 2004, and a Master of Fine Arts from the Yale School of Art in 2006.

Recent solo exhibitions include: *Fruits et Riche Vaisselle sur une Table*, One Star Press, Paris (2015), *Shadows, Patterns, Pears*, Foam Museum, Amsterdam (2014), *Screen Selections and Still Lifes*, Wallspace, New York (2014), *The Alphabet*, The Suburban, Oak Park, IL (2014), *Shadows and Pears*, The Horticultural Society of New York (2013), *The Green Line*, M+B Gallery, Los Angeles (2013)

Daniel Gordon's work is part of the collections of The Museum of Modern Art and the Guggenheim Museum in New York.

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## ArtReview

October 2016

Daniel Gordon *Hand, Select & Invert Layer*

*BolteLang, Zürich 27 August – 8 October*

The American artist Daniel Gordon, born in 1980, is a little too old to be a digital native; nevertheless, his photographic practice has expanded as the potential of online image sourcing has grown. Now that a Google image search has become an easy reflex, Gordon's exhibition at BolteLang has an old-fashioned subject, dominated as it is by four large photographic still lifes, as well as two wallpaper installations and nine smaller framed *Screen Selections* (all works 2016), all generated by processes of digital research, sampling and collage.

The largest work, *Still Life with Fruit and Ficus*, is 151cm tall and 188cm wide, while the other three are in portrait format, all 126cm tall and 101cm wide. Each is the sole document of a set pieced together only for the camera's eye, in which block colours and graphic scribbles brightly frame traditional still-life subjects the artist found online – emblematic ancient clay vessels and symbolically laden perishable fruit, fish and plants. In the background of the aforementioned work, for example, a jagged pattern frames the upper section of the picture, and similar patterns are printed onto paper wrapped around blocks on which sit various jugs, amphora, two pots holding bouquets, gourds

and fruit. The still lifes offer a lexicon of image presentation and reproduction: some of the objects are propped, cutout flat images; other flat printed things are overshadowed by duplicate prints just behind, destabilising the edges of the object; while some forms – pears or rotting bananas, say – are reconstructed in three dimensions from taped-together prints of pears and bananas. Some shadows fall naturally, confirming the real depth in the staging; others are reworked and reprinted silhouettes – appearing, for example, in *Still Life with Oranges, Vessels, and House Plant*, as if the shadow were burning through the back of the tableau. The 20 × 25 cm camera print clarifies the imperfections of other graphic manipulation at previous stages of the image's construction, such as a pixelated Photoshop selection or the lined grain produced by a defective printhead reproduced on paper propp.

Two gallery walls are covered by repeat-pattern wallpaper, *Zig-Zag in Black* and *Zig-Zag in Blue* respectively. The blocky broken lines, like a cartoon of disrupted transmission, generate movement behind the superficially calm portrait still lifes. Similar jagged forms are found in *Screen Selection 11*, in which added

striations of layers picked up by the computer colour selection make the print – while in entirely different media – even more reminiscent of poor television reception. All the *Screen Selections*, 50 by 40 cm in size, are composed of elements digitally culled during Gordon's process of photograph construction and are equally nostalgic, albeit tuning in to the early to mid-twentieth century, with cheery, blunt rhythmic shapes being printed onto canvas, then crisply mounted on aluminium.

Gordon's still lifes dominate the show, thanks to their detail and the labour evidently involved in their creation. He does not force comparisons to the umpteen precursors in the genre; he is also clearly indebted to Warhol's generation and artists such as John Baldessari and John Stezaker who are incisive with scissors and selection. Yet in his construction, dissection and reconstruction of subjects, and the creation of enclosed, fractured and immersive scenes, he makes one think also of the anatomy illustrators of the Renaissance who combined science and memento mori when they flayed and revealed their human subjects. Just as they did, Gordon is peeling back an anatomy that is both familiar and strange. *Aoife Rosenmeyer*



*Still Life with Fish and Oysters*, 2016, pigment print on luster paper, 126 × 101 cm.  
Photo: Thomas Strub. Courtesy the artist and BolteLang, Zürich



## It's Nice That

### Daniel Gordon plays with perspective with his brightly coloured collaged works

October 25, 2016

By Rebeffa Fulleylove



Potatoes and Leeks



Still Life with Orange Vessels and House Plant



Still Life with Fish and Oysters

The work of artist Daniel Gordon is multicoloured, full of fruity shapes and vases, and organised into neat little tableau-like constructions. Combining found imagery from the internet with his own digitally drawn forms, Daniel uses both to create 3D scenes, which he then photographs with an 8 × 10 view camera. Changing the perspective and format of these works is a big part of his process as Daniel then dismantles the sculptures to use the parts in other pieces.

His take on collage is an extension of traditional cut-and-paste artworks and Daniel references other forms of art in his work through portraiture. His chosen subject matter of vessels, plants, fruit and veg is a nod to classic still life paintings, yet his colourful and playful approach makes each image more than just a static study.

We featured New York-based Daniel three years ago when his works were less complex and busy. Now, it feels Daniel has found a rhythm as his artworks are the careful balance of 2D and 3D elements that trick and excite the viewer. His most recent set of works were just on show at BolteLang in Zurich for a show called *Hand, Select and Invert Layer*.



# NOWNNESS

## Art21: Daniel Gordon Looks Back

The New York-based organization takes us into the genre-blurring artist's Brooklyn studio

July 27, 2016



The work of American artist Daniel Gordon lies somewhere between the fields of photography and sculpture. Having shown his work at New York's MoMA PS1 and Amsterdam's Foam museum, where he won the Paul Huf photography award in 2014, the artist is known for the vibrant and often-perplexing documentation of his working practice.

Though his final works are almost always photographic prints, they are the result of meticulously set up still lifes. Each composition is made up of found images of objects that are printed or taken from magazines and arranged in three-dimensional collages.

Here, a new film by Art21, known for its flagship PBS series *Art in the Twenty-First Century*, which this season will be hosted by actress Claire Danes, takes us into Gordon's studio—a door away from where his artist wife works.

*Art21 is a New York-based arts organization offering a first-hand look at established and emerging contemporary artists across the world, including its flagship documentary series, Art in the Twenty-First Century.*

Watch it here: <https://www.nowness.com/story/art21-daniel-gordon>

# M+B

## Frieze

### Construction Sight: How a generation of artists is re-ordering the building blocks of photography

By Aaron Schuman  
April 2015

Given the shape-shifting flexibility images have acquired in the digital age, photographic content should have gained prominence over photographic form. Indeed, as photographs migrate with ever-greater ease from the camera to the screen, to the internet, to print, to the increasingly relevant photo-book and to mass-media outlets, their physical properties fluctuate. So much so that many artists working with photography are focusing less on how a photograph is made than why. For these artists, photography is defined more as a medium in the most fundamental and intangible sense of the word – as a means by which something is communicated or expressed – rather than as a singular object or substance in its own right.

But a number of young artists in recent years have been countering this definition. As the artist and writer Chris Wiley noted in his essay 'Depth of Focus' (published in *frieze* in late 2011), they are choosing to foreground the formerly 'repressed' aspects of the medium – 'the physical support upon which the image is registered, myriad chemical and technical processes, as well as the numerous choices that were made by the photographer in capturing the image'. These artists were born in the late 1970s and early-'80s and were the last to be educated primarily in darkrooms and photographic studios, spellbound early on by the alchemical magic and intimate physical connection to the photograph that these environments provided. They were also the first to mature alongside a rapidly evolving and increasingly ethereal digital medium, which has rendered the darkroom – along with nearly all of the analogue machines, methods and materials associated with it – practically obsolete.



Chris Wiley, *Dingbat (12)*, 2014, archival inkjet print mounted on aluminium; artist frame with faux ostrich leather, 106 × 71 cm. Courtesy: the artist and Nicelle Beauchene Gallery, New York

A remarkable shift has occurred in the years since the publication of Wiley's text. Many of the artists he cited – including Michele Abeles, Walead Beshty, Lucas Blalock and Mariah Robertson – have become increasingly visible and fluent in this new-found language. In tandem, many of the recent discussions within both art and photographic circles have revolved around photography's formal properties, material processes and technical histories. A growing number of artists working with photography are successfully countering both the deconstructionist tendencies of 20th-century postmodernism and the increasing ubiquity of digital imagery. Loosely gathered under the banner of 'constructed photography', their work makes the scaffolding of the photographic medium explicit and intricate. In so doing, it is re-establishing and, as the term implies, re-building photography as both a technical endeavour and a physical medium.



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But with this emphasis on photographic form, certain fundamental structures upon which the medium is built – and which these constructions still contain – have perhaps been obscured. Several exhibitions in 2014 – including ‘What is a Photograph?’ at the International Center of Photography, ‘Fixed Variable’ at Hauser & Wirth New York and ‘Under Construction’ at Amsterdam’s Foam Photography Museum, amongst others – centred upon formal and material concerns to such an extent that content outside of these aspects was often rendered secondary or even superfluous; so much so that the introduction to ‘Fixed Variable’ confidently stated: ‘These works are not about the content of the photograph.’



In the face of a dominant digital culture, it is certainly valid to recognize and reassert the formal potential of the photographic medium. But, no matter how introspective, process-driven or structurally focused it is, photography is foremost a medium based on seeing; it is always about content, even if that content is photography itself.

Looking at the latest output of some of the contemporary artists working with constructed photography, it becomes apparent that their content is not arbitrary; rather, it is often precisely what determines its form. Furthermore, much of these artists’ work continues to reflect upon traditions established within the medium long ago. It remains a ‘window onto the world’, albeit one that explicitly calls attention to the window-frame itself, and often bears partially obscured, shattered, distorted, stained or digitally etched – rather than transparent – glass.

Wiley’s own recent series, ‘Dingbats’ (2013–14), comprises frames made of materials ranging from faux ostrich leather to seashells to carpeting to corrugated steel. Within these frames are elegantly abstracted, closely cropped images of various urban corners, surfaces and architectural details found throughout Los Angeles. The framing, in fact, complements and powerfully emphasizes the photographs’ potent textural qualities, as well as their rigorous compositions. The matte tactility of the faux ostrich leather frame that surrounds Dingbat (12) (2014), for example, is not simply an ostentatious

gesture; it emphasizes the rough finish of the sun-drenched red stucco, concrete and chipboard seen within the image, and intensifies its glistening redness to almost blinding levels. Reminiscent of canonical works by figures such as Paul Strand and Minor White, ‘Dingbats’ is a concentrated meditation on how physical spaces can be creatively seen and lyrically constructed within the photographic frame – aspects amplified by the eccentric framing.

Hannah Whitaker’s ‘Cold Wave’ (2014), an exhibition held at Los Angeles’s M+B gallery, was inspired by the logician Kurt Gödel’s notions of incompleteness and unknowability. Here, Whitaker presented works that used hand-cut geometric interruptions in the film plane to prismatic and kaleidoscopic effect, transforming a selection of landscapes, portraits and still lifes into complex and disorientating structures. Her idiosyncratic, yet seemingly systematic, processes are certainly foregrounded, complicating the conventionally straight photographic images that underpin them. A snowy wood at dusk is filtered through a cut-paper illusion of stacked cubes (Arctic Landscape (Pink Sky), 2014); a serene portrait of a young



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Daniel Gordon, Skull and Seashells, 2014, c-type print, 1.5 × 1.7 m. Courtesy: the artist and WallSpace, New York

is filtered through a cut-paper illusion of stacked cubes (Artic Landscape (Pink Sky), 2014); a serene portrait of a young woman in an intricately woven, woollen jumper is scattered into an irregular pattern of small rough triangles (Portrait with Sweater (Albers), 2014). But, rather than entirely obscuring or abstracting the view, Whitaker draws our eye ever-deeper into her richly detailed works via the picture plane itself. Recognizing the photographic material at their core, we instinctually attempt to piece together the dispersed, but not entirely disparate, parts – eager to make sense of these visual puzzles.

Similarly, Daniel Gordon's series of still lifes, exhibited in 'Screen Selections and Still Lives' at WallSpace gallery in New York in 2014, determinedly rejects the transparency and clarity of the traditional picture plane. But rather than interrupting the structure of the images via the camera or print itself, Gordon borrows photographs from the internet and digitally manipulates, enhances, repeats and prints them. He then builds elaborate studio sets out of them, which echo traditional still-life compositions, and ultimately

photographs the sets themselves to create a dizzyingly multilayered yet singular image. The works explicitly reference the painterly approaches of Paul Cézanne, Henri Matisse and Pablo Picasso (amongst others), in which classical perspective and realism are ignored and relationships between objects take precedence. Yet, because Gordon has originally culled each element from an ever-growing online archive of digital images, his is a new vision of our contemporary visual landscape: one in which photographic representations, rather than objects themselves, are the subject of composition and contemplation; one where images have become symbiotic with, rather than symbolic of, the physical world itself.

Artists such as Sara Cwynar and Matt Lipps also use pre-existing photographic imagery in their work, but they gather it from pre-digital sources that reference analogue photography. Lipps's series 'Library' (2013–14) draws from the 17-volume set of books published by Time-Life in the early 1970s, Library of Photography, which once served as a practical and historical guide to the medium. Lipps takes images featured in these educational publications and turns them into small, cardboard cut-out totems or souvenirs of photography's past – which he then places on shelves within a photographic cabinet of curiosities lined with colour-toned images from his own back catalogue. 'Library' exhibits the ways in which photography was once taught and understood, and how the world at large was once categorized within the confines of photography.

Similarly, Cwynar's interest lies primarily in dated darkroom manuals and pre-digital commercial photographic culture. In her series 'Flat Death' (2014) she applies forms of collage, sculptural construction, re-photography and manipulation to images that once served to glamourize and fetishize what they depicted. Mid-20th-century stock images, such as that seen in Display Stand No. 64 cons h. 8 ¼" w. 24" D. 16 ½", featuring a shop display of breath mints and chewing gum, are dismantled and then refreshed through Cwynar's various processes. These highlight the antiquated trickery, waning effect and underlying banality of the images and, at the same time, accentuate their renewed contemporary value as forms of vintage curiosity and kitsch. Both Cwynar and Lipps make their methods explicit, yet the subjects within each work – in these particular cases, photographs themselves – are what captivate us.

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Rather than addressing particular histories, Asger Carlsen's 'Hester' (2011–12) and Noémie Goudal's 'Observatoires' (Observatories, 2013–14) take on the familiar photographic tropes of the female nude and architectural typology, respectively. Both artists apply contemporary techniques to well-worn territories in a bid to reinvigorate them. Carlsen's deformed, excessively limbed and headless nude bodies – created entirely on screen but bearing the influence of artists such as Hans Bellmer – take full advantage of photography's digital flexibility and seamlessness. Carlsen's manipulation is so upfront and extreme that it's impossible to ignore – and yet the raw, physical presence of these figures is powerful enough to introduce an entirely new photographic perspective on the human form. Goudal also invents realistic yet fictional photographic constructions through the amalgamation of existing ones – in her case, by digitally aggregating fragments from images of concrete architecture found throughout Europe. She then reworks them into large-scale photographic backdrops that she re-photographs within barren landscapes or seascapes. The series reflects the influence of Bernd and Hilla Becher, yet catalogues a group of imagined rather than real post-industrial architectural monuments, which nevertheless convey a sense of rigour, purposefulness and stature.



No. 64 CONS. H. 8 ¼" W. 24" D. 16 ½"

Sara Cwynar, Display Stand No. 64 H. 8 1/4" W. 24" D. 16 1/2", 2014, chromogenic print, 76 × 91 cm.  
Courtesy: the artist and Foxy Production, New York

Lorenzo Vitturi's cycle of work, 'Dalston Anatomy' (2013), is an evocative exploration of London's Ridley Road Market, an area threatened with rapid gentrification. Vitturi attempts to preserve the spirit of the market and the neighbourhood by redefining the role of the traditional photographic documentarian. In making this series, Vitturi not only photographed on site in a traditional documentary manner, but also brought debris from the market into his nearby studio to create precarious and exotically imaginative sculptures and intricate collages, which he then re-photographed. Small towers of artificial flowers, hair extensions, potatoes, pig's trotters and powdery pigments are held together in a slapdash manner by long nails, strings and skewers; photographic portraits of market-goers are littered with, and obscured by, colourful dust and detritus that chimes with their outfits. Blatantly manhandled and multilayered, 'Dalston Anatomy' places the emphasis on its own making, but the content of these pictures also indicates a profound desire to commune with and communicate the world outside of the limits of photographic production. As Vitturi explained in a 2013 interview: 'These images [...] were not just simply the result of my secret imagination, but were, in fact, deeply connected with a wider reality.'

Edward Weston – the celebrated practitioner and champion of photography as a distinct art form – wrote in his 1943 essay 'Seeing Photographically': 'The photographer's most important and likewise most difficult task is not learning to manage his camera, or to develop, or to print. It is learning to see photographically.' By contorting, Twister-like, across the realms of the darkroom and the studio, the analogue and the digital, the artistic and the vernacular, and the historical and contemporary, these artists collectively reflect the seismic changes that have occurred within photography, and culture at large, during the rise of their generation. Keeping up with revolutionary shifts in technology, they have had to learn and then relearn their medium over and over again and, in so doing, are experimenting with, and stretching the reach of, its processes and properties. But in creating work that blatantly bears the marks of its making, and wears its structural form like an exoskeleton, they have also cleverly established new ways in which the content at photography's core can be represented and understood. In renovating and rebuilding photographic form, they are also constructing new ways to see, and to learn to see, photographically.



# Celebrate Art

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## ART SCENE



From California, 2014, by Sam Moyer.

### JOHN HOUCK

In the past year, photo works by this L.A. artist have landed in the collections of the Guggenheim and the Los Angeles County Museum of Art. It's easy to see why. Houck, who studied computer science, architecture, and fine art, uses complex imagery to explore a broad array of themes, from digital technology to memory. The results range from crisply composed still lifes to the ombre abstractions of his acclaimed "Aggregates" series. For that ongoing project, Houck codes multicolor grids, which he prints, creases, and then photographs, creating the results again (and often repeating the entire process) so that certain folds are three-dimensional and others exist only in



Photographer Daniel Gordon with his camera in New York. Top: His 2014 work Summer Fruit.

### SAM MOYER

This Brooklyn artist has repeatedly tested the boundaries of painting—bleaching canvases or stitching Barnett Newman-like configurations from movers' blankets. But her sold-out show at the Rachel Uffner Gallery last spring marked a breakthrough for Moyer. Pursuing an intriguing vein in trompe l'oeil, she paired broken sheets of marble with canvases that were dyed to mimic stone and shaped to fit flush against the slabs. "She stepped up and took her surfaces and scales into realms less predictable," says critic Jerry Saltz. "She is striking her own ideas of composition and hopefully will take on other materials."

### DANIEL GORDON

Meticulously arranged and undeniably gorgeous, the work of this Brooklyn photographer requires an almost perverse amount of preparation. Cutting up hundreds of images from magazines, newspapers, and printouts, he constructs elaborate three-dimensional collages—primarily still lifes or portraits—and photographs them against graphic backdrops, enhancing colors and shadows in postproduction before making a final chromogenic print. (His latest pieces are on view through December 20 at Wallspace gallery in New York.) His time-intensive labors haven't gone unnoticed: Earlier this year he received the prestigious Foam Paul Huf Award for a photographer under the age of 35.

An installation view of three recent works from John Houck's "Aggregates" series.



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# M+B

## ARTFORUM

### Critic's Pick: Daniel Gordon

Courtney Fiske  
December 2014



Daniel Gordon, Summer Fruit, 2014, chromogenic print, 60 x 70".

Daniel Gordon locates his photographs through a triangulation of painting, collage, and cutout. His C-prints compose still-life fare in complex tableaux, which he lights in-studio and captures on large-format film. Sourced from the Internet and cut freehand from printer paper, each element is inserted in a topography that makes little effort to disguise its seams. Plants sport skeins of hot glue; vases build up from clipped geometries; and apples resemble disused origami. Paper figures as a material at once volumetric and planar, drawn into space through facets and folds or collapsed into flatness by an abruptly scissored edge.

In *Summer Fruit* (all works 2014), Technicolor edibles occupy a field of clashing dots, checkers, and stripes. If the still life has historically been keyed to imaginative consumption, presenting spreads for the viewer to fictively digest, Gordon's scene precludes the same. His watermelons are conspicuously shrink-wrapped, his strawberries an unculinary cyan. Nature is made luridly artificial, as if to parody the still life as an art-historical cliché, wherein foodstuffs become vehicles of symbolic elaboration: a peach for fecundity, a peeled lemon for transience. Like the other photographs on view, *Summer Fruit* courts overdetermination. Apples and artfully ruffled tablecloths recall Cézanne's late still lifes, while jars with doubled, upturned lids invoke Cubism's signature mode of de- and recomposition.

This is to suggest that, for all their disjuncture, Gordon's C-prints are deeply familiar. Photographic space is dispersed only to be consolidated under the sign of modernist painting and papier collé. It's a seductive gesture, though one whose implications, both for photography and for modernism, are not entirely clear.



## WALLSPACE

Daniel Gordon

*Screen Selections and Still Lifes*

October 30 - December 20, 2014

Opening reception Thursday, October 30<sup>th</sup> 6-8pm

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Wallspace is pleased to announce *Screen Selections and Still Lifes*, Daniel Gordon's second solo exhibition at the gallery, opening Thursday, October 30th and running through December 20th.

The exhibition is comprised of two bodies of work, a new group of large-scale still lifes, the artist's most ambitious and complex to date, and a new body of work, *Screen Selections*, which takes the textile-inspired backdrops Gordon uses in constructing his tableaux as a point of departure.

The still lifes on view compress a range of historical iconography into one cacophonous plane through a post-internet assemblage that includes analog and digital processes. Skulls, vases, fruit and vegetables are rendered in impossible perspective, made manifest through an obsessive culling and meticulous reconstructing of internet images. Here, Cubism, German Dadaism, Fauvism, Wiener Werkstaette textiles and digital artifacts collide to form a vibrant surface, reverberating across time periods and styles.

While the still lifes are immersive and almost psychedelic in their optical density, the *Screen Selections* assert themselves as abstract compositions that appear divorced from time, place or context. In these works, Gordon selects sections from his constructed backgrounds and re-presents them as their own discrete, self-referential works. The patterning and colors that once framed objects within the compositions are now foregrounded and flattened out, reintroduced into the two-dimensional plane (i.e. screen) from which they were initially extracted.

Daniel Gordon (b. 1980, Boston, MA) holds a BA from Bard College and an MFA from Yale School of Art. He is the recipient of the 2014 Paul Huf Award and has participated in numerous important group exhibitions including *New Photography 2009* at the Museum of Modern Art, NY and *Greater New York 2010* at MoMA PS1. His work is currently on view in a solo exhibition, *Shadows, Patterns, Pears*, at FOAM, Amsterdam and in *Secondhand*, at Pier 24, San Francisco. The following books on his work are available at the gallery: *Still Lifes, Portraits and Parts*, (Morel, 2013); *Flowers and Shadows*, (Onestar Press, 2011); and *Flying Pictures*, (powerhouse Books, 2009).

For more information please contact Nichole Caruso,  
nichole@wallspacegallery.com, (212) 594-9478.

# M+B

## The New York Times

### Daniel Gordon: 'Screen Selections and Still Lives'

Karen Rosenberg  
November 06, 2014



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

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.



# THE NEW YORKER

## Going On About Town: Daniel Gordon

Large, pattern-on-pattern photographs make Matisse look like a minimalist. Each of Gordon's pictures is an elaborate construction involving the classic subjects of still-life (vases, flowers, shells, a skull) lifted from the Internet and refashioned as wonky sculptural objects. Arranged on stepped-up platforms as if in a shop window and backed with a crazy-quilt patchwork of dots, plaids, and squiggles, the entire setup is then photographed and Photoshopped until the distinction between reality and artifice completely dissolves. Gordon also isolates and blows up elements of the backdrops in smaller graphic abstractions, which can't compete with the still-lives when it comes to delirious visual pleasure. Through Dec. 20.

Wallspace  
619 W. 27th St.  
New York, NY 10001  
<http://wallspacegallery.com>  
212-594-9478

# M+B

*NEW YORK*  
nymag.com

## 27 Must-See Art Exhibits Opening This Fall

By Ian Epstein  
August 25, 2014



Daniel Gordon's Summer Fruit (2014), at WallSpace.

*Hopefully, you've had a few minutes to play around with our Fall Entertainment Generator. But if you're looking for straight and simple lists of things to look out for by medium, we'll be breaking them out separately. Here's a look at fall art exhibitions and installations.*

### **OCTOBER**

10/30

Daniel Gordon

Through 12/20, WallSpace

Culling bits of new and old media, Gordon builds multidimensional assemblages, then flattens them out.



# Cut and Paste

by Claire Barliant

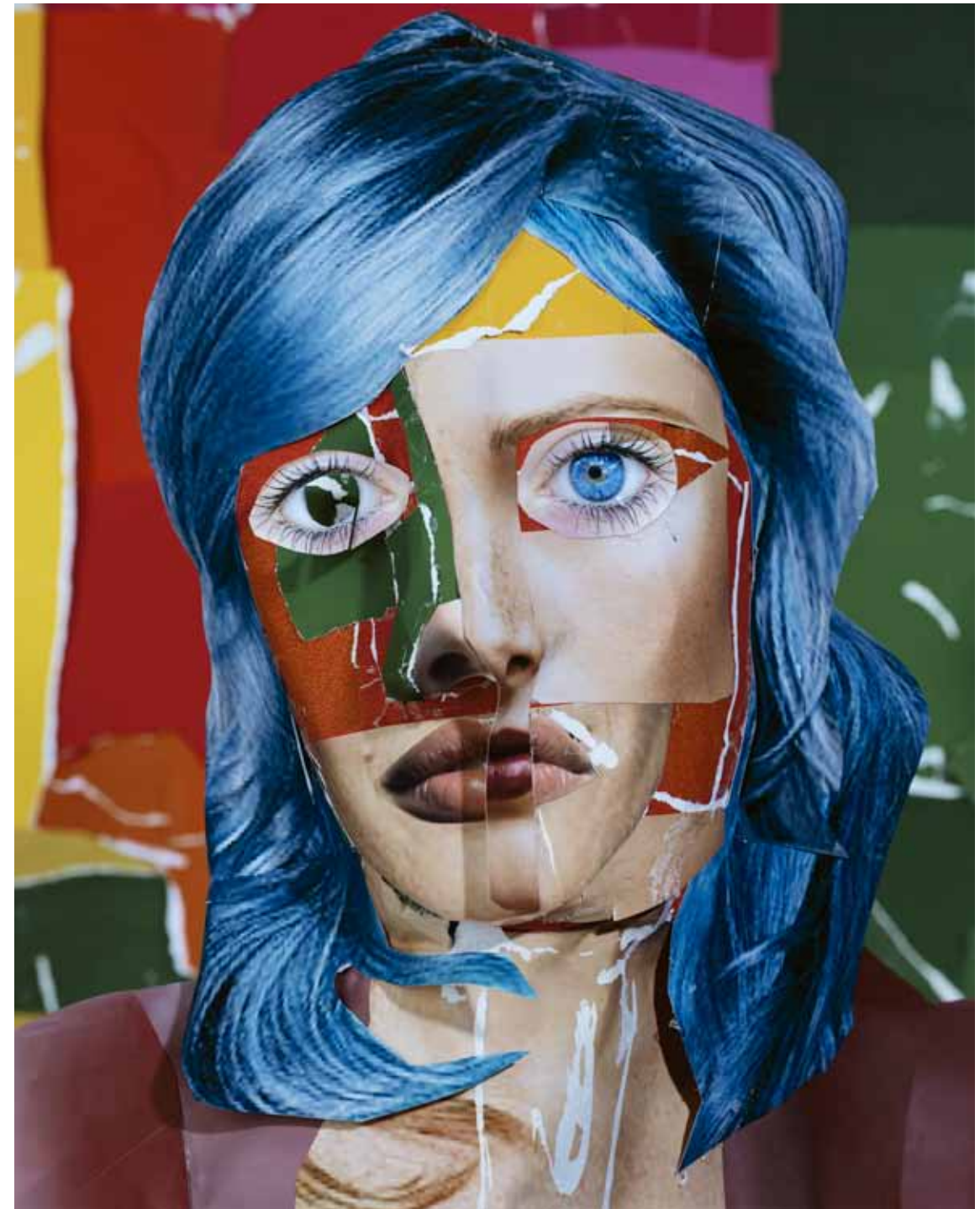
She has mermaid hair. It shimmers and sparkles, a royal blue that radiates light and appears almost neon. The hair falls in waves around her face, and her eyes are staring at some distant point. Her look is not so much vacant as pensive. Her full lips are slightly parted, as though she were lost in thought, and had just remembered something important and needed to concentrate for a few minutes. One of her eyes is green, the other strikingly blue, both wreathed in thick black lashes, and her nose is gently freckled, which only adds to her allure, as does a beauty mark on the top right corner of her lip. What is she thinking of, this girl with the mermaid hair? Does she know how beautiful she is? I imagine us sitting across from one another on the subway in New York, me staring at her covertly, or trying to, from behind a book, and her looking off into space, unaware of her effect on everyone around her. When she exits the train, it's like someone dimmed the lights in the car. She took something with her but no one knows exactly what.

Thirty-nine years ago, in an essay titled *Photography, Vision, and Representation*, Joel Snyder and Neil Walsh Allen expressed disappointment in photography criticism, saying that most critics who write about photography often focus on the contrast between reality and artifice, or on the mechanics of a camera and how it is similar to the way that the human eye functions. Such comparisons, they note, often comment on the 'supposed resemblance of the human eye with its lens and its retina to the camera with its lens and film.' Bullshit, Snyder and Walsh Allen respond (I paraphrase). A photograph

cannot show us what we ourselves would have seen had we been standing in the same spot as the photographer. He then writes the following:

A photograph shows us 'what we would have seen' at a certain moment in time, *from a certain vantage point if we kept our head immobile and closed one eye and if we saw with the equivalent of a 150-mm or 24-mm lens and if we saw things in Agfacolor or in Tri-X developed in D-76 and printed on Kodabromide #3 paper.*<sup>1</sup>

When I read this quote, I thought, "phew". What a relief, to be liberated from having to rehash the weary themes so often used to frame photographic work: that photographs frequently 'trick' us, and do not show us what is 'real.' Or that other chestnut: focusing on the process rather than the subject matter. That's why I open this essay with a formal analysis of sorts, a description of Gordon's *Portrait with Blue Hair*, 2013. It is refreshing to have a change of topic, to be able to talk about the subject, and how it makes me feel, rather than the fact that the image is composed of cutouts, fragments of images mostly found on the Internet, then expertly cobbled together by Gordon to make a sort of Mrs. Frankenstein, a three-dimensional collage that is dismantled after the picture has been taken. It seems to me that with most contemporary photography criticism there is little time spent on the actual experience of looking, on trying to articulate what a photograph does for the viewer, what sort



<sup>1</sup> Joel Snyder and Neil Walsh Allen, *Photography, Vision, and Representation*, *Critical Inquiry*, Vol. 2, No. 1 (Autumn 1975): 152.





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of unexpected treasures it might hold. This is especially true for photographers like Gordon, who aren't making documentary or abstract photographs, but something different, something in its own category altogether, perhaps best called, for now, studio-based. What a relief not to have to talk about all that, because when I look at Gordon's most recent work, I have no desire to talk about photography at all: instead I want to talk about his work in relation to painting. Specifically modernist painting, and even more specifically Matisse (although Gordon's work also makes me think of Dadaist collage and photomontage by the likes of Hannah Höch or John Heartfield).

Matisse was no stranger to photography, and later in his career, in the thirties, he made a point of photographing his work while it was in progress. This was a defensive strategy: he had been criticized for making paintings that seemed facile, and wanted to prove the world that his process was time-consuming and tortured. In that he succeeded: an exhibition at the Metropolitan Museum of Art in 2012, *Matisse: In Search of True Painting*, exhibited his photographs alongside the finished work, and the results are startling. An Armenian photographer named Matossian took at least ten photographs of Matisse's *The Large Blue Dress* (1937) from February 26 through April 3, 1937. What you see is the gradual development from a composition that is fairly realistic and perspectively convincing, to one that is more quintessentially Matisse: flattened, with contrasting patterns, and bursting with color. Knowing that his progress was being documented may have liberated Matisse to take ever more daring risks—he could rework freely without fear of losing an earlier, more successful iteration.<sup>2</sup>

What does *The Large Blue Dress* have to do with *Portrait of Blue Hair*? Everything and nothing. It is interesting to see the evolution of *The Large Blue Dress*, and to contemplate each individual photograph (Matisse referred

to them as 'states,' a term he borrowed from printmaking) as an artwork in its own right. Seen together, the group of Matisse's drafts and revisions gives one a feel for the arduous studio practice of painting, and the internal, creative, physical life of the studio is crucial to Gordon's work. In addition, he shares Matisse's affinity for color and pattern; the works in the book *Still Lives, Portraits and Parts* are almost scandalously vibrant, pitting intricate and boldly hued prints against one another, and overlaying these dense eye-fuls of a background with equally sensuous plants, vases, or fruit. His compositions have a foreshortened depth of field that also evokes Matisse's claustrophobic spaces. This is even more true in his most recent body of work, which collapses space and mashes patterns and colors together to electrifying effect. But Gordon's work is sculptural, dimensional, whereas Matisse is explicitly flat. Take *Still Life With Lobster*, from 2012, which looks like a Dutch still-life on acid, with a pile of lobsters at its center, some red, some an otherworldly blue or even gold, bracketed by a pea-green pitcher holding a bouquet of bright daisies and a black-and-white vase containing a spray of electric blue feathers. The luminous crustaceans tumble down a table covered with various textiles, landing near a cluster of lemons. It's clear on closer inspection that the lobsters are three-dimensional, as are the lemons, you can see the folds in the paper that reveal Gordon's hand in crafting these objects.

These imperfections are deliberate, they make it clear that this work is not trying to fool anyone's eye. Though Gordon's earlier work did play on the reality/artifice dichotomy; he became known for a series of images in which he appeared to be flying, body horizontally aloft several feet off the ground. In fact, these images were also, in a sense, 'true': he really was launching himself into the air, while a friend snapped the picture from afar, creating the illusion of flight. Now, in his current body of work, there is no

<sup>2</sup> Rebecca Rabinow, *The Woman in Blue*, Matisse: In Search of True Painting (New York: The Metropolitan Museum of Art, 2012), 146. '[I]t is likely that at certain points during the creation of *The Large Blue Dress*, the knowledge that the photographs existed was sufficient to provide [Matisse] with the sense of freedom necessary to wipe down areas of his canvas and rework them, without having to overanalyze his changes.'



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illusion. With the surfeit of images in today's world, there is no need for tricks, largely because they wouldn't fool anyone anyway: today we are all image-generators and consumers, all the time.

This last concept, one that underlies Gordon's work (MoMA curator Eva Respini talks about the artist's reliance on Google Image Search in her essay for the book *Still Lives, Portraits and Parts*) might perhaps be best illustrated in a subset of images in the *Still Lives* series that show the profile of a face and its shadow silhouetted against a surface in the background. These are the starkest of the photographs in this series and, in their exploitation of the play of light and shadow, offer an ephemeral moment that brings us firmly, resolutely back into the medium at hand: photography. The shadow flags the objects in the photographs as being three-dimensional; it helps us understand that there is a light source and that we are looking at a thing that existed in the world, rather than a photoshopped composition. (Respini calls his practice a kind of 'analog Photoshop.')

The shadow presumably could also be manipulated, fake, but we know it is there—and this is where it is necessary to fall back on the usual tropes that make up photography criticism—because after all is said and done we still 'trust' photographs to show us the image as we would have seen it *if* we had been there, what we ourselves would have seen had we been standing in the same spot as the photographer. As I write this, I realize this

is what makes Gordon a photographer rather than a sculptor documenting his work with an 8 x 10 view camera (and why the history and theory of photography is so essential to evaluating and understanding it): that ultimately he believes in the strange metaphysical alchemy that still somehow occurs even after someone explains the mechanics of a 150-mm or 24-mm lens and Agfacolor or Tri-X developed in D-76 and Kodabromide #3 paper.

Foam is supported by the BankGiro Loterij, De Brauw Blackstone Westbroek, Delta Lloyd, Gemeente Amsterdam and the VandenEnde Foundation

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Foam presents the exhibition *Shadows, Patterns, Pears* by the American artist **Daniel Gordon** (b. 1980 Boston, USA). Gordon was chosen as the winner of the Foam Paul Huf Award 2014. This prize is organised by Foam and awarded annually to a young, promising international photographer under 35. The jury voted unanimously for Daniel Gordon whose work draws from the classical genres of still life and portraiture explored in the main movements of modern art. The exhibition features a selection of colorful portraits and still lifes, created and photographed between 2010 and 2014.

**Claire Barliant** is a freelance writer and independent curator who lives in Brooklyn, New York. She currently works as curatorial advisor to EFA Project Space, and her writing on art and architecture frequently appears in *Art in America* and *Icon: International Architecture, Design and Culture*, among other places.

This exhibition is made possible by JTI.

- A *Portrait with Blue Hair*, 2013 © Daniel Gordon / Courtesy WallSpace New York
- B *Still Life with Lobster*, 2012 © Daniel Gordon / Courtesy WallSpace New York
- C *Crescent Eyed Portrait*, 2012 © Daniel Gordon / Courtesy WallSpace New York
- D *No title 02*, from *Flying Pictures*, 2003 © Daniel Gordon / Courtesy WallSpace New York
- E *No Title 01*, from *Flying Pictures*, 2003 © Daniel Gordon / Courtesy WallSpace New York

Backcover: *Spring Onions*, 2013  
© Daniel Gordon / Courtesy WallSpace New York

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# M+B

## The New York Times

### The 6th Floor: The Top 10 Photo Books of 2013

By Clinton Cargill  
December 19, 2013

Stacks of books lined the countertops of the photo department in precarious, even Seuss-ian formations. They made for a daunting task, possibly a workplace hazard. There were formidable publications from the likes of Philip Lorca DiCorcia, Gregory Crewdson and Joel Meyerowitz. Books by artists like Taryn Simon and Edward Burtynsky, whose works had appeared in the magazine. We even had entries with titles like “Quotations from Chairman Mao Tsetong” and “Holy Bible.” “There are too many good books this year,” lamented one exhausted photo editor when the judging was finished.

Eventually our jury (the magazine’s photo department) whittled it down. Here are our selections, in no particular order.



#### “Still Lives, Portraits and Parts” by Daniel Gordon

A disembodied hand. A peach pit. A blue eye. A lily. These are some of the images Daniel Gordon found, printed, cut out, stuck together, rephotographed and otherwise appropriated to make the images in “Still Lives, Portrait and Parts.” Eva Respini likens his process to “a kind of analog photoshop” in her accompanying essay. He takes the most classical of artistic forms and reinvents them. What comes through to the viewer is Gordon’s gleefully vivid palette and the tactile pleasure of his constructed portraits and still life images.



# M+B



"Red Headed Woman" (2008), a color print by Daniel Gordon, on view in MoMA's "New Photography 2009" show. Credit: Museum of Modern Art

If "New Photography" strikes you as too far afield, head uptown to "Processed: Considering Recent Photographic Practice," at the Bertha and Karl Leubsdorf Art Gallery at Hunter College. Here you'll find photography without camera: just light, chemicals and paper, for the most part.

In Markus Amm's small black-and-white photograms, gradients follow the lines of creases in the paper. The technique, involving a cigarette lighter and elementary origami, is simple but inspired.

It's harder to figure out the process behind Curtis Mitchell's "Meltdowns." The imagery and the title suggest a blaze, but no fire was involved. Mr. Mitchell rigged a pulley system to move photographic paper through a vat of chemicals. More mysterious are the vaguely gestational prints titled "Mental Pictures" by Wolfgang Tillmans, who has not revealed his methods.

Organized by Amie Scally, the deputy director and curator of the downtown alternative space White Columns, the show generously includes "direct films" by Jennifer West. Ms. West makes abstract shorts by dousing film stock with substances like strawberry jam and body glitter. She also roughs it up with skateboards and sledgehammers. The films are as goofy-looking as they sound, but they remind us that cameraless photography is a messy affair.

Farther north, "Surface Tension: Contemporary Photographs From the Collection," at the Metropolitan Museum of Art, puts some of the "new" photography in perspective. Alongside works by Ann Hamilton and Lucas Samaras are 19th-century photography books by Anna Atkins and Roger Fenton.

There is some overlap between this exhibition and the one at Hunter, in works by Mr. Tillmans and Marco Breuer, but the Met's show, organized by Mia Fineman, a senior research associate, isn't limited to abstract photography. Any photographic object that doesn't pretend to be a "window on the world" is fair game.

That includes Christian Marclay's cyanotype of unspooled cassette tapes (his own Soul II Soul collection), which mourns various analog technologies at once. Also here is Tim Davis's close-up of the Thomas Eakins painting "The Oarsman"; the solitary rower disappears in a flash of light caused by Mr. Davis's deliberate bad-angle shot.

By the time you get to Vik Muniz's photograph of dust mites arranged to look like a famous minimal sculpture, or the photogram Adam Fuss made by letting snakes loose on a powder-covered sheet of paper, you may be tempted to dash across the hall for a repeat viewing of Robert Frank's "Americans." (I recommend one anyway.)

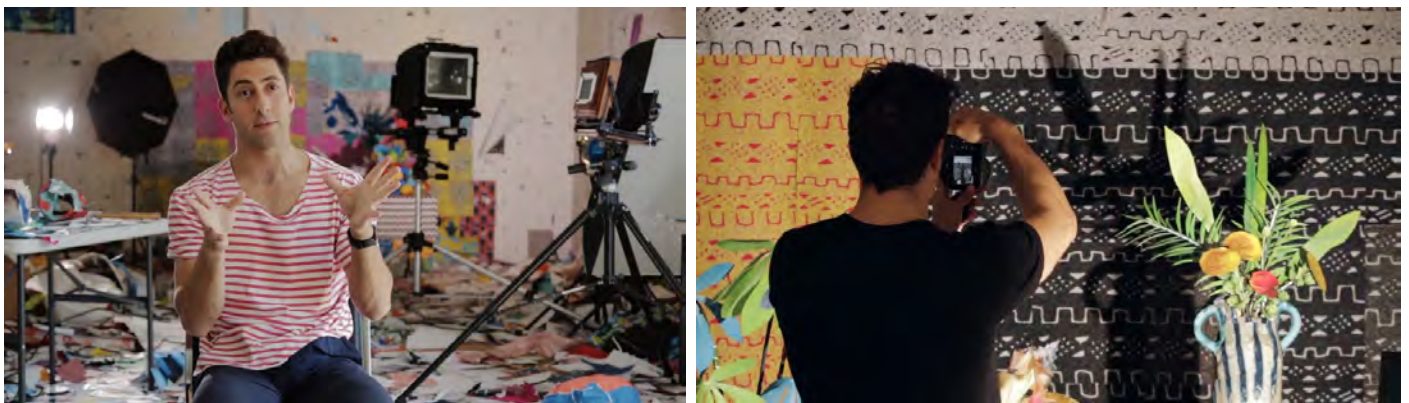
What is certain is that you will emerge from these three shows feeling energized about the state of photography. Artists in the post-Gursky era aren't feeling the need to scale up; instead they're branching out.

# M+B



## Daniel Gordon Gets Physical | “New York Close Up” | Art21

September 27, 2013



What if the Internet had a body? In his DUMBO studio, artist Daniel Gordon photographs paper collages constructed from found images downloaded from the Web. "I like to think about what I'm doing as an optimistic version of appropriation," says Gordon, who wonders if he can transport digital images into real life by giving them a physical form. The artist's paper tableaus, rich in vibrant colors and vivid patterns, are transformed in the process of making a picture with large format cameras. "It's a fiction and a truth at the same time," says Gordon, whose early "Flying Pictures" series (2001–2004) created whimsical illusions of the artist in mid-flight. The film reveals the behind-the-scenes process of two of Gordon's recent works—a silhouette of Ruby Sky Stiler (the artist's wife) and the still life "Blue Watermelon and Shell" (2013)—from photographing in the studio to the final printing process with Anthony Accardi at Green Rhino in Williamsburg. Also featuring the works "Toe Transplant" (2006), "Blue Face" (2010), "July 15, 2009" (2009), "Portrait in Orange and Blue" (2010), "Crescent Eyed Portrait" (2012), "Portrait in Yellow Orange and Blue" (2012), "Tropical Still Life" (2012), "Portrait with Blue Hair" (2013), "Still Life with Lobster" (2012), and "Still Life with Fish and Forsythia" (2013).

Watch it here: <https://vimeo.com/75596629>

# M+B

FOR IMMEDIATE RELEASE

## DANIEL GORDON The Green Line

May 18 – June 29, 2013

### Artist's Opening Reception

Saturday, May 18, 2013 from 6 to 8 pm



M+B is pleased to announce *The Green Line*, Daniel Gordon's first solo exhibition in Los Angeles. The exhibition title is a nod to Matisse's well-known 1905 portrait of the artist's wife and is visually referenced in several of Gordon's works including large scale still lifes and portraits, along with a selection of smaller works operating as isolated studies. In conjunction with the exhibition, Mörel has published Gordon's second monograph titled *Still Lives, Portraits & Parts*, which will be available at the gallery. *Daniel Gordon: The Green Line* runs from May 18 through June 29, 2013, with an opening reception for the artist on Saturday, May 18 from 6 to 8 pm.

In Gordon's practice, the artist culls photographic images from the Internet, prints them out and uses them to build three-dimensional tableaux. He then photographs these tableaux with an 8 x 10 inch view camera. Afterward, the sculptures are dismantled, though their various elements—body parts, colors, background patterns—are often reused to make new works.

Gordon's melding together of fragmented parts form a dislocated reality where different perspectives, profiles and people merge into an incongruous whole. Through the process of slicing, cutting, gluing, staging, arranging and recycling,

Gordon executes a shift from digital to analogue—almost as though he were engaged in a physical form of Photoshop—and challenges the stability of the fixed image, opening up the possibility for new meanings to emerge. This unique handling of the photographic medium connects Gordon with the history of collage and painting. In these works red, yellow and blue dominate in bold blocks. Visibly torn edges, gobs of glue and raw, recycled scraps fuse and separate before our eyes, wavering between completion and dissolution.

Also on display is a selection of smaller works depicting fruits and vegetables that Gordon refers to as color and object studies. These formal investigations employ another layer of recycling: all are parts or pieces that have been discarded from the larger still lifes and portraits. Here they are given special attention, as if viewed under a microscope, to further examine the physical nature of these objects—the fine line the work straddles as it shifts from the two-dimensional into the three-dimensional.

Daniel Gordon (b. 1980) holds a Bachelor of Arts from Bard College (2004) and an MFA from Yale School of Art (2006). Solo exhibitions include Zach Feuer Gallery, Wallspace, and Leo Koenig Inc. in New York City and Claudia Groeflin Gallery in Zurich. In 2009 he was included in the *New Photography* exhibition at the Museum of Modern Art in New York, and in 2010 his work was featured in *Greater New York* at MoMA P.S. 1. Four books have been published of Gordon's work: *Still Lives, Portraits & Parts* (Mörel, 2013), *Flowers and Shadows* (Onestar Press, 2011), *Portrait Studio* (Onestar Press, 2009) and *Flying Pictures* (powerHouse Books, 2009). Gordon was recently appointed a Critic in Photography at Yale and currently lives and works in Brooklyn, NY.

Location:	M+B, 612 North Almont Drive, Los Angeles, California 90069
Show Title:	Daniel Gordon: The Green Line
Exhibition Dates:	May 18 – June 29, 2013
Artist's Opening Reception:	Saturday, May 18, 6 – 8pm
Gallery Hours:	Tuesday – Saturday, 10 am – 6 pm, and by appointment

For more information, please contact Alexandra Wetzel at M+B at (310) 550-0050 or [alexandra@mbart.com](mailto:alexandra@mbart.com)

# # #



CONTEMPORARY PHOTOGRAPHY

FEBRUARY-MARCH 2013  
UK £6 / EUR €9 / USA \$12

# HOTshoe



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# M+B

## HOTshoe

### THE GREEN LINE

By Sophie Balhetchet

January 1, 2013

Daniel Gordon sources his paints and fabrics, wallpapers and patterns on the internet - his purpose not home decorating, but the gathering of the raw materials for his complex paper and glue assemblages. Some are turned into exuberant still life of fruits and flowers; others disturbing deconstructed portraits suggesting the skull beneath the skin.

Gordon stages his tableaux in his Brooklyn studio, lighting and photographing them. It's a patently fabricated world which makes no attempt to disguise its homespun construction. It's a conceptual tease and a delicious paradox that Gordon's images exist in some nascent sense in the real world as scissors and paste constructions, but only become "real" when staged, lit and recorded by his camera on a two-dimensional plane. As Gordon puts it: "when the totally impossible becomes possible through the medium, then that thing I made becomes real".

Gordon's work is complex and layered in both conception and production. Take *Portrait in Orange and Green* which presents a series of profile cut-outs of a woman's face - there's a latent suggestion of a flip book paused, of movement arrested, the orangey-reds and greens evoking visual perception tests. The graduated silhouettes set-up an alternation between the raw "ugly" elements and the "perfect" profile; the cut-out body parts - the ear, the lip, the blonde locks, the blue eye - suggest fetishised "bits" of female beauty. There's something of the anatomy textbook too, which Gordon ascribes to growing-up with parents who were surgeons.

He explains why this construction is literally "made" for the camera : "The shadow in all of the profile pictures is "real", or the actual shadow produced by the profile or silhouette. I shoot with a large format view camera, and *Portrait in Orange and Green* is a perfect example of the use of this camera because I could not have made the same image with a camera that has fixed film and lens planes. In other words, in order to line up all of the parts and include the shadow I had to use the lateral shift - moving the film plane to the right while the lens remained in its original position."

*Midnight Blue Bust* is suggestive of a studio tone study. The face, with its partially rendered features, hints at the dream and dread images of de Chirico and Magritte. It's an image that might at first glance appear colour-tinted using Photoshop. But from his earliest series - *Flying* - (literally photographs of the artist caught in an airborne instant, hurling himself into space before crashing to earth), Gordon's practice expressly eschews after-the-fact digital manipulation of the image.

So in this image the various shades of blue are obtained by printing internet images, then ripping them, the white tear edges used to model the features of the bust. "The rips, tears and drips of glue are an

# M + B

essential part of the understanding of the process as well as the composition”, says Gordon. “I’m not pursuing seamlessness or perfection, but rather the parts that make an image human. To me, fiction is not compelling unless it connects to our movement through the world and our understanding of it”.

*Midnight Blue Bust* is intended to form the left side of a diptych with *Anemone Flowers and Avocado*, suggesting “Joy and Sorrow” to Gordon, his work characterized by dualism - the play between the decorative and the disturbing, the grotesque and the beautiful. “The idea of transformation has always been important to me - the raw ugly bits are transformed through light (and shadow) into an idealized form”. Illumination allows the moment of perfection to be recorded in the photographic instant, whilst simultaneously capturing its imperfect antithesis.

In *Shadows and Pears*, Gordon pushes further his study of how we read what is “real” in a photographic image. Here he devises “pictorial” shadows rendered by yellow and brown decoupages which mimic the shadows that would be made by an actual light source. Of course Gordon layers the reading of the image still further by having actual shadows cast by a light source incorporated as well.

The purple pears are a nod to the Fauvists, the apples directly quote Cezanne and the flat patterns of tablecloth and backdrop reference Matisse's graphic planes. Gordon explains that the gladioli flowers are 2-D photographs printed and glued onto a cylinder acting as a “stalk”. These 2-D images are well focused and printed with a high enough resolution that they create the illusion of space. A painterly vocabulary confidently co-exists with the hyper-realism associated with photography and plays tricks with the brain and the eye.

In his essay *Tradition and the Individual Talent*, T.S.Eliot said that as principle of aesthetic criticism “you cannot value him [the artist] alone; you must set him, for contrast and comparison, among the dead”.

Collage is an intrinsic part of Gordon's practice, so his images set-up an associative flicker to artists associated with the medium like Hannah Hoch, Juan Gris and John Stezaker. But Gordon is not interested in using pre-existing imagery and iconography for quotation, irony or surreal slippages. The source of his raw stuff remains largely impersonal and unidentifiable. There's no discourse on commodification – in fact his world seems culturally non-specific with generalized signs and signifiers of gender and beauty and body parts, foodstuffs and generic domestic objects. The aesthetic - his use of patterns and colours in particular - suggests a Caribbean or Latin American vivacity, the pop of sunlit places; the would-be historic period redolent of the late '50s or early '60s.

Gordon readily acknowledges Matisse as a key influence and the Cubists in general, but also invokes other large format masters of photography such as Stephen Shore. Gordon says he does not see himself as a collagist, affirming himself first and foremost as a photographer. “I am much more interested in colour, space, light, and form – and photography's ability to transform these elements into something that is both a record of what was in front of the lens, and a fiction simultaneously”.

Daniel Gordon's work has a gestural quality. It's not a Post-Modernism sensibility nor does it offer-up a deliberately impoverished reference to the original source inspiration. His is in many ways a painterly eye which find photographic equivalences for the brush stroke, the density of paint, the inflection of light to depict the natural world and the human form.

“The idea of appropriation not as a critical tool, but rather one of optimism is very attractive to me. I have been exploring traditional modes of portraiture and still life through the filter of contemporary image



# M+B

culture and technology. Hopefully in some way using all of these found images reflects back on the greater world, and explores tradition without trashing it”.

But for Gordon the gestural impulses go hand in hand with a laborious method. Starting with a general idea for a picture he begins the process of making by printing found images as well as using "recycled" materials from past pictures. Inevitably the picture changes from the initial intention, and starts to develop into something. At some intuitive moment, Gordon decides to frame and eventually set the picture with the camera. Constantly moving from the computer/printer, to the debris on the studio floor, to the camera, to the tableau, to the lights, Gordon over and over again adjusts, adds, subtracts. And when the picture is complete, he shoots a large format transparency. This print is laminated and framed so that there is no glass in front of the image, making the print into an object.

John Stezaker, an artist whose collagist practice conjoins appropriated images in what seems an overtly intentional manner, rather surprisingly says : “I see my work as quite impersonal because I don't know where the work comes from. That's the whole mystery to me”. Gordon identifies with Stezaker's words. His own practice a constant oscillation between purpose and accident, intention and chance : “I try not to create and analyze at the same time. This way I can improvise within a general structure”.

Daniel Gordon's work manifestly embraces the intellectual and aesthetic tradition to which it belongs. But like a great jazz player, his riffs and improvisations take flight in a uniquely new way - a delicious tension between the familiar and the unexpected, a fabulous construction of his own devising.



Anemone Flowers and Avocado, 2012





Crescent Eyed Portrait, 2012





Pink Eyed Portrait, 2012

# M+B

## Los Angeles Times

### Cut, folded, pasted: Photography takes a twist and turn in the Getty's 'Paper Play'

By Leah Ollman  
April 24, 2018



"Cut! Paper Play in Contemporary Photography," a delightful teaser of a show at the Getty Museum, divides neatly into two complementary halves.

Three of the six artists in the show photograph collages or constructions they've made out of paper. Their works present as straight pictures, even if they've been composed through circuitous means. The other three artists start with more or less conventional pictures and then set to dismantle the veracity and transparency that photography implicitly carries.

Curator Virginia Heckert gives the show a bit of historical ballast by including some precursors from the museum's collection: a luscious, shadowy print by Francis Bruguière and another by Manuel Álvarez Bravo, whose curled sheet could easily pass as a model of a Frank Gehry bandshell.

The most engrossing piece in this first section is Daniel Gordon's "Clementines" (2011), a tabletop still life with a charismatically funky sense of space. Gordon fills a crumpled paper basket with the fruit of his hands, scissors and internet searches. He sets these little orbs with patchwork photographic skins against a background that poses multiple-choice options for defining place. This glorious ode to the unsettled nature of two-dimensional representation is what Cezanne might have made, had he used Photoshop.



# M+B

## Art in America

### PHOTOGRAPHY OBJET MANQUE

By Claire Barliant  
March 06, 2012



Gordon: Untitled, 2002, from *Flying Pictures*, published by PowerHouse books.

In 1978, in the pages of this magazine, sculptor Robert Morris bemoaned the “malevolent powers of the photograph to convert every visible aspect of the world into a static, consumable image.”<sup>1</sup> Today, when pictures captured by mobile phones or digital cameras are ubiquitous and photography so pervasive as to have become practically invisible, it’s worth parsing Morris’s statement. Note the vehement stance against photography—he calls its powers “malevolent.” And his other adjectives, “static” and “consumable,” are almost as harsh. Morris called the photographs Robert Smithson made of his outdoor mirror works “perverse,” saying they effectively mislead us as to what the pieces are about. Freezing the mirrors’ reflections and thereby rendering them moot, the photographs deny the phenomenological experience that lies at the heart of the work. Still, according to Morris, in requiring the viewer’s direct experience, the site-specific sculpture of his generation of artists was uniquely positioned to challenge photography’s adverse effects. “Space,” wrote Morris, “has avoided [photography’s] cyclopean evil eye.”<sup>2</sup>

Ironically, nearly 35 years after Morris published his article, photography is our main, if not only, conduit to much of the work that he was addressing. Already in 1947, André Malraux, while compiling the images that made up his “museum without walls,” posited that art history, especially the history of sculpture, had become “the history of that which can be photographed.”<sup>3</sup> In 1989, the art historian Donald Preziosi wrote, “Art history as we know it today is the child of photography.”<sup>4</sup> For many contemporary artists, a relentless flood of reproductions of artworks raises issues that cannot be ignored. Tino Sehgal, who choreographs live actions (he doesn’t call them performances) that encourage viewer participation, refuses to let any of his work be photographed. In a 2008 conversation in *Bomb* with artist Nayland Blake, sculptor Rachel Harrison lamented that the photograph inhibits the possibility of really grasping an art object: “Maybe I’m starting to think that artworks need to unfold slowly over time in real space to contest the instantaneous distribution and circulation of images with which we’ve become so familiar.”<sup>5</sup>

Partly in resistance, a rash of artists born after 1970—Talia Chetrit, Jessica Eaton, Daniel Gordon, Corin Hewitt, Alex Hubbard, Elad Lassry, Yamini Nayar, Demetrius Oliver, Erin Shirreff and Sarah VanDerBeek among them—are addressing (or redressing) the issues attendant on becoming familiar with an artwork through its photographic reproduction.<sup>6</sup> Most of them have a studio-based practice that involves more than one medium—some are not even primarily photographers—but thinking about photography is central to what they do. Often their work includes handmade objects as well as photographic reproductions from any number of sources. They might build a sculpture based on a reproduction of an existing sculpture. They might videotape or photograph an object or setup they have created, destroying it after (and sometimes during) its documentation, or create an installation whose sole purpose is to generate photographs. Viewers consider the artwork before realizing that the object or situation they are contemplating no longer exists (a realization that is sometimes accomplished by reading some form of accompanying text). All that is left is the photographic trace—an objet manqué, as I think of it, using a somewhat antiquated art historical descriptor.<sup>7</sup>



# M+B

Today everybody knows that a reproduction is divested of a transparent relation to an original, yet that doesn't stop collectors from judging and buying work simply by looking at jpegs; indeed, most of us first experience an art object by seeing an image of it in an advertisement, a magazine or online. For artists, it seems natural to start with an object that they then drain of significance as an original through its reproduction and circulation.

By absenting the referent, they would assert control over a system of circulation that they see as generally depriving the artwork of its autonomy.

These artists take the virtual, and the idea of the simulacrum, for granted. For them, there is no "punctum," as Roland Barthes termed it—no lacerating detail that connects the image to a particular time and place. There are precedents in work by Hirsch Perlman, Barbara Kasten, Thomas Demand, James Casebere and James Welling, to name just a few. Going further back, one might cite the abstract photograms of László Moholy-Nagy—the polymath Bauhaus artist who dubbed photography "the new culture of light." Brancusi's sculptures survived, but not the studio arrangements in which he photographed them.

In our postmodern age, the image, the copy and the notion of what is "real" have been problematized many times over. These issues—surrounding the simulacrum and the trivializing of experience as a result of the pervasiveness of photography—came to the fore in the late 1970s, when many of these artists were growing up. Following is a discussion of four of them: artists who begin with the understanding that an image is based on a purely provisional object. They are proving the objet manqué newly relevant.



Gordon: Nectarines in Orange and Blue, 2011, chromogenic print, 24 by 30 inches. Courtesy of Wallspace.

## DANIEL GORDON

Gordon, who graduated with an MFA in photography from Yale in 2006, has long played with the artifices of photography. As an undergraduate at Bard College he made a series of self-portraits "in flight" in various landscapes. Taking a running leap, he would launch himself in the air, torquing his body so that it was parallel to the ground. An assistant photographed him in midair before he came crashing back to earth.

Lately he has turned to a studio-centric (and safer) mode of working. For a show at Wallspace gallery in New York last fall, he created a series of C-prints called "Still Lives, Portraits & Parts," based on three-dimensional setups constructed of images culled from Google Image searches. The photographs are monstrous, Frankenstein-style heads or arrangements of fruit and flowers that allude to classical still-life paintings. A row of potted plants is composed of a range of photographs of succulents, while a bouquet of lilies is made of pictures of unconnected petals. Gordon finds imagery online, prints it out, crafts it into an approximation of the object it represents, and then creates a flat, two-dimensional image of the result.

Gordon has called his studio a "physical manifestation of the Web." He embraces a slightly rough esthetic, saying that he is interested in "showing my hand and letting people see the imperfection."<sup>9</sup> In *Portrait in Red, Blue and Green* (2011), cut-out profiles cast silhouettes on surfaces behind them, making the third dimension of his setup explicit. Some of the images he cuts and tears apart are naturalistic, others have a glossy sheen and vibrant colors that create an illusion of slick digital effects, yet the overall quality of the construction announces, "Someone made this."

<sup>1</sup> Robert Morris, "The Present Tense of Space," *Art in America*, January 1970, p. 79.

<sup>2</sup> *Ibid.*

<sup>3</sup> Malraux, quoted in Geraldine A. Johnson, "Introduction," in Johnson, ed., *Sculpture and Photography: Envisioning the Third Dimension*, Cambridge, University of Cambridge Press, 1998, p. 2.

<sup>4</sup> Quoted by Roxana Marcoci in *The Original Copy: Photography of Sculpture, 1830 to Today*, exh. cat., New York, Museum of Modern Art, 2010, p. 12. "The Original Copy" exhibition raised provocative issues regarding the relationship between photography and its objects and was instrumental to me in the writing of this essay.

<sup>5</sup> Rachel Harrison, "Rachel Harrison and Nayland Blake," *Bomb* 105, Fall 2008, available at [bombsite.com](http://bombsite.com).

<sup>6</sup> Among the notable recent shows that have included these artists and/or others engaged in the conceptual aspects of photography were "New Photography 2009" (2010) at the Museum of Modern Art in New York, featuring six young photographers with a studio-based practice, and "The Anxiety of Photography" (2011), an overview of 18 artists at the Aspen Museum of Art.

<sup>7</sup> See, for example, Monroe Beardsley, *Aesthetics from Classical Greece to the Present*, Tuscaloosa, University of Alabama Press, 1975, p. 35. He writes, "Now it is essential to the notion of an image, or imitation, that it fall short in some way of its original; if the image were perfect—'expressing in every point the entire reality' of its object—it 'would no longer be an image,' but another example of the same thing (Cratylus 432; trans. Jowett)."

British Journal of  
**PHOTOGRAPHY**



DANIEL GORDON  
[www.danielgordonstudio.com](http://www.danielgordonstudio.com)

## Rip it up and start again

Daniel Gordon takes a sculptural approach to photography.

Education has played a pivotal role in Daniel Gordon's career. He attended "an extremely experimental high school", which used Gestalt theory as a means to teach emotional growth alongside a more traditional curriculum, altering the course of his life and opening him up to new possibilities – "of which being an artist was one". From there he went on to study for an MA at Yale University, where the tutors include Gregory Crewdson, Philip-Lorca diCorcia, Paul Graham, Tod Papageorge, Jock Reynolds and Collier Schorr. Yale is known for a certain type of staged photography,



Images © Daniel Gordon

in which set-up shots blur the boundary between fact and fiction, but Gordon never felt under any pressure to follow suit. "I guess I don't really see [my work] either fitting it or in opposition to any particular heritage," he says.

In fact, Gordon's deliberately gauche images look like the antithesis of Crewdson and diCorcia's polished work – but they also probe the boundaries between fact and fiction, questioning the veracity of photography and the nature of its link with reality. Gordon downloads images found online, prints them out then

constructs them into 3D sculptures depicting still lifes or people. He photographs the sculptures, turning them back into 2D objects that fool the eye. "If I look at what I'm making now, and what I've made in the past, on a fundamental level I see a continued investigation into this phenomenon that seems like magic. But in truth, I think it's a complex combination of factors that create the possibility of allowing the camera to transform what's in front of its lens," he explains. "I'm interested in transforming space, light and time photographically to make something that never existed

the way we see it in a photograph."

Gordon downloads the images from the internet for convenience, and also because he likes the idea of making immaterial objects material; once he's made a sculpture he lets it fall apart over time, then re-uses the elements for other work. His studio has become "a big mess of images all jumbled up through years of searching and printing found images", he says, and as the images decay he finds new ways of using them. "A kind of improvisation is possible," he says. "But I always make the joins visible, to reveal my hand." *BJP*

## WALLSPACE

Daniel Gordon  
*Still Lifes, Portraits & Parts*  
October 28-December 17, 2011

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Wallspace is pleased to announce *Still Lifes, Portraits and Parts*, Daniel Gordon's first solo exhibition at the gallery, and his first one-person show in New York since 2007.

The exhibition includes photographs made over the last two years that fall into three categories: still lifes, portraits, and "parts," the latter referring to photographs that exist between landscape and abstraction, made using the constituent parts of other photographs. This mode of re-use is key to understanding Gordon's process, wherein he culls photographic images from the internet and uses them to build three-dimensional tableaus which he then photographs with an 8 x 10 view camera. After the photograph is taken, the sculptures are dismantled and the body parts and background patterns are reused to make new works. Using a manual cut-and-paste technique, Gordon builds forms which expand upon the rich history of collage and appropriation, while also nodding to the long lineage of the painted portrait and still-life (Arcimboldo's heads and Matisse's still life arrangements come to mind). Gordon's melding together of fragmented parts and diverse histories form a dislocated reality, a contemporary portrait, where different perspectives, profiles, and people merge into one, incongruous whole.

Gordon's interest in terms of subject matter lies in a series of binaries that frequently coexist in his photographs: fecundity and decay, masculine and feminine, wholeness and fracture, artist and muse. These dualities are underscored through the process itself: gobs of glue are left visible, torn edges are left raw, forms fuse and separate before our eyes, teetering between completion and dissolution. Gordon's process of deconstruction and reassemblage challenges the stability of the fixed image, opening up the possibility for new characters, relationships and meanings to emerge. His constructions, then, become grounds for subconscious projections and surreal fascinations, where the body and the still life evoke (and betray) deep-seated psychological experiences.

Daniel Gordon (b. 1980) lives and works in Brooklyn, NY. Selected exhibitions include *Greater New York*, MoMA PS1 (2010); Callicoon Fine Arts, Callicoon, NY (2010); *New Photography*, Museum of Modern Art (2009); Groeflin Maag Galerie, Zurich and Basel, Switzerland (2009, 2006, 2004); Zach Feuer Gallery, NY (2007); CCS Bard Hessel Museum, Annandale-on-Hudson, NY (2004). Gordon's work is currently on view at Onestar Press in Paris, in conjunction with release of his latest publication, Flowers & Shadows (Onestar Press, 2011).

Please contact [nichole@wallspacegallery.com](mailto:nichole@wallspacegallery.com) for further information or for images.



# M+B

## THE NEW YORKER

### Daniel Gordon's Collage Grotesques

By Maria Lokke  
December 16, 2011

"I'm inspired by cooking and food, Matisse, and being in the ocean, among other things," the artist Daniel Gordon says. Gordon's photo collages, or, more accurately, pictures of sculptures made of photo collages, can look like layered casseroles of art historical references and finely diced printed matter. "I begin with an idea of something I'd like to make, search for images online, print them, and then construct a three dimensional tableau that is then lit and photographed with a large format camera," he explains. Improvisation is central to his constructions, which combine newly found images with the scraps of old, previously used pictures, and often feature grotesque, cartoonish anatomies.

Gordon was included in moma's seminal "New Photography" show in 2009, and his recent "Still Lives, Portraits, and Parts" series is on view this month at Wallspace gallery. Here's a selection.



# M+B



THE NEW YORKER

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NOVEMBER 28, 2011

## DANIEL GORDON

Gordon constructs assemblages out of magazines and then photographs the results in lurid color. The portrait busts, which dominate his show, are unstable patchworks of facial features, hanks of hair, bits of blue, red, and peach-colored skin, and other random body parts that draw upon Romare Bearden, Hannah Hoch, and punk graphics. Still-lives—tulips and zinnias in crumpled paper vases, lumpy clementines tumbling from a bowl—mock tradition without trashing it. Weird beauty and cartoon grotesquerie flip back and forth like a lenticular image, keeping us happily off-kilter. Through Dec. 17. (Wallspace, 619 W. 27th St. 212-594-9478.)

# M+B

## ARTFORUM

### Critics' Picks: Daniel Gordon

By Brian Droitcour  
October 2011

The subject of *Woman with a Blue Eye* (all works cited, 2011)—like all the “sitters” for Daniel Gordon’s recent portraits—is a bust built from photographs. The woman they form is scarred with seams and rifts. One of her eyes is bigger and more brightly blue. Her hair is blonde and thickly pixelated in some spots, softly unfocused and brown in others. A purplish pattern—blue particles emerging from a red field like sandpaper’s grit—interrupts the skin in a swath of color from the right temple to the left cheek. I wondered if the artist had drawn the pattern with software. “There is no digital manipulation!” a gallery worker snapped. Softening, she added: “He probably found it on the Internet and printed it out.”

What’s at stake in editing and its absence? By printing, Gordon transforms the fluidity of the digital image into paper’s crisp substance; then he rips and folds to give several flat images the shape of what they collectively depict. Photography is photography. Cutting and pasting belong to sculpture. This distinction gives reason to marvel at the dexterity of Gordon’s compositions—at how a pair of profile cutouts can cast shadows to form a fan of four silhouettes, or at how spatial reality dissolves in the quasi-abstract in *July 20, 2009*, and how paper scraps seem to float between light and darkness. But the artist’s declared abstinence from “digital manipulation,” even though his pictures have visible traces of digital files, also suggests that the finished photograph has an untouchable surface, lying above—but still connected to—its inner workings.



Daniel Gordon, *Nectarines in Orange and Blue*, 2011, color photograph, 24 x 30”.



# ART LIES

A Contemporary Art Journal No. 68 | Spring/Summer 2011 US \$7 CAN \$8



Architecture Is Not Art

Structure, Metaphor, Contemporary Art



L. Daniel Gordon, *July 2, 2009*, 2009; C-print; 16 x 20 inches; courtesy the artist and Tony Wight Gallery, Chicago



R. Talia Chetrit, *Drawing on Skin*, 2010; silver gelatin print; 14 x 10 inches; courtesy the artist and Tony Wight Gallery, Chicago

## CHICAGO

### Talia Chetrit and Daniel Gordon Tony Wight Gallery

The antiseptic North Gallery at Tony Wight looks merely flecked by the thirteen smallish photographic prints that comprise the two-person show *Talia Chetrit and Daniel Gordon*. This observation is not meant negatively but rather to illustrate how the installation of these two photographers' work produces a strange state of suspended animation in the gallery.

Aesthetically, Chetrit's and Gordon's constructed studio photography is quite dissimilar. Chetrit creates elegant, minimal and beautifully composed black-and-white photography, while Gordon's layering of vividly colored elements suggests a more maximalist approach to image-making. However, their work agrees in an interesting number of ways. Foremost, these artists insist on making the medium of photography work beyond its common definition as discrete, "definite moment[s]." Chetrit's and Gordon's photography is alive with associations and betrays the intensity of their process. These prints clamor for context and communication beyond hibernation in their respective frames on gallery walls.

Chetrit's compositions depict subtle arrangements of props—a plaster mask, a stylized fist and metal filings on either a monochrome background or human skin—that alternately recall Hiroshi Sugimoto's photos of mathematical forms, eBay product photography or documentation of László Moholy-Nagy's kinetic sculptures. The sparseness of the forms and other visual information in her work encourages one to consider grain, gradations of light and shadow and the conventions of studio photography—light kits, seamless paper backdrops, crushed velvet, etc. By orienting her prints vertically, like portraits, Chetrit instills a gravitas and personality to the depicted props.

Gordon constructs trompe l'oeil, three-dimensional, photo-sculptural

tableaux by layering and collaging cut-up and torn printed images sourced from the internet that he subsequently photographs to create single, flat images. The results, titled with the date they were created, recall some of the representational concerns of Cubism, while also flirting with the abject, grotesque and fractured way certain contemporary artists, like Kiki Smith, portray the human body. Gordon orients his prints like landscapes, which could point to a reading of them as such or instead might reference something else (computer screens, perhaps, if his choice of raw material is any indication of intent). This conceptual body of work shows an almost diaristic, blog-like process and practice, where whatever chance is involved in Web image searches plays a significant role in the final result.

Despite the contemporary concerns Gordon and Chetrit explore, the rather modest and consistent size of both artists' prints is refreshing for a current photography show. Except for a single, larger work hung behind the reception desk, Gordon's prints are 16-x-20 inches, while Chetrit's prints measure 14-x-11 inches (again, with one exception), demonstrating a laudable confidence in affirming the power of a photographic print of cordial size. These photographic objects demand attention from afar, while rewarding a closer look that reveals a thrilling dimensionality. However, the cool stasis of a white cube limits the potential of Chetrit's and Gordon's work. Excerpts of an everyday existence, these photographic prints would be better served placed among, and in relation to, other quotidian objects.

*Ivan Lozano is an artist and graduate student at the School of the Art Institute of Chicago.*

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# M + B

## BLOUINARTINFO

### PULP FICTIONS: A TOUR THROUGH ARTIST DANIEL GORDON'S STUDIO

By Emma Allen  
October 25, 2010



A studio visit with photographer Daniel Gordon seemed seasonally apt when I swung by the photographer's Brooklyn space: the floor was thickly carpeted with bright, crinkly leaves (of paper), among which slabs of meat covered in flies and severed hairy limbs stretching out from the pulpy waves (also all made of paper) could be identified, resembling a goofy — and recyclable — Halloween display. Buried among the sculptural forms and computer printouts were the operating-table-ready scalpels that Gordon favors for his 3-D collage practice, for which he builds sculptures from Google-sourced images that he then photographs. While this added another touch of the macabre to the workspace, during my stay, at least, no blood was shed.

Meanwhile, it was hard to avoid the anxiety that comes with trampling over plants, vegetables, faces, and other body parts, when all around the studio hang test prints and photographs depicting these same sculptural forms. In the middle of the visit, I find that in avoiding stepping on a paper potato, I throw my whole body weight onto a paper rubber plant lying on the floor — the photograph of which I'm admiring as I crush its subject. (That photo is featured in the artist's upcoming book, tentatively titled "Bodies and Parts," due out from **Damiani** in fall 2011.) Gordon, however, is quick to reassure me that he likes it when his works get mashed underfoot, letting them constantly evolve into new forms. "The process has really become improvised just by the nature of my studio, and what I stumble upon," he says.

Gordon is quick to draw a parallel between his studio space and the Internet, both of which are "this big jumbled mess," he says. "Online it seems seamless, but here it's just a mess. It really is a mess online too, but we just can't see it." The artist, who is reading the 1881-1906 volume of John Richardson's massive **Picasso** biography (though he prefers **Matisse** biographer Hilary Spurling's writing style), led me safely through the thicket of his studio, talking about how to make cobwebs by letting hot glue dry, how delicious "Sunday sauce" from **Frankie's** is, and why there are so many potatoes scattered around the room.

"I've made a lot of potatoes this summer, but they never even wound up in a picture," Gordon said on that last subject. "I made like 20 potatoes and now they're just there. But maybe six months down the line, when they're all mushed up, maybe something will happen."



# M+B

## THE NEW YORKER

### OFF THE SHELF: FLYING PICTURES

By Kristina Budelis  
August 11, 2010

If I could choose one superpower, it would be flying. My new three-year-old acquaintance Adam, who was wearing Superman pajamas (complete with cape) when I met him the other night, agrees. As he flitted around his apartment, cape flying, he seemed almost to soar. Regrettably, I never had Superman pajamas, but I spent many a summer day dashing to the edge of the swimming hole near my home. When I reached the edge I'd jump and close my eyes: for an instant, I was flying.

When I asked the photographer Daniel Gordon the superpower question, he promptly replied, "Compressing TIFF files into JPEGs with my mind." But Gordon hasn't quit trying to fly just because he's a grownup. For five years, Gordon roamed the lush countryside of the Hudson Valley, staking out pretty take-off spots. When he found a landscape that caught his fancy, he would return with a large-format camera and tripod, leap into the air and—with the help of an assistant—capture his ephemeral flight on film. The most triumphant of these images comprise his book "Flying Pictures."

"I think what appealed to me about flying is that I shouldn't be able to do it, but through photography it is possible," Gordon told me. "I don't think of myself as a magician, or even really an illusionist, but there's no doubt in my mind that the camera is both." He describes the endeavor of creating the images as "part performance, in which for most of it I just look like a crazy person flopping around on the horizon line of the landscape." The act of capturing the picture, he adds, "was the only place that 'flying' really existed." His flights always began hopefully, and ended tragically as he crashed down to earth.

But in between lie the photographs, impossible scenes in lush landscapes, invitations to suspend disbelief and to pause—in mid-thought, if not in mid-air. Here's a selection.

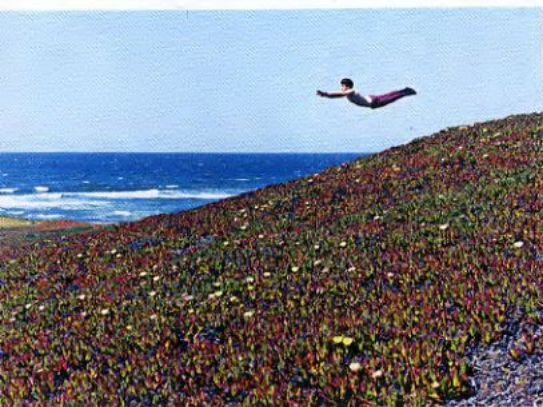




# MODERN PAINTERS

ART | ARCHITECTURE | DESIGN | PERFORMANCE | FILM

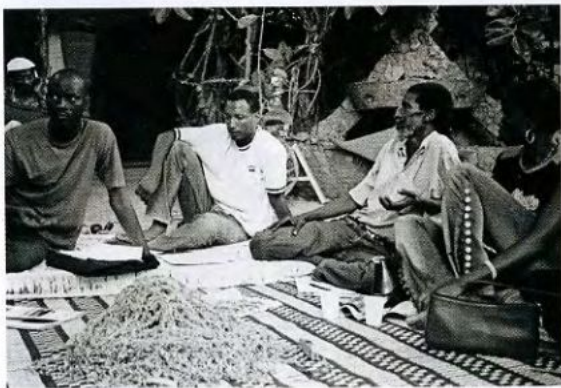
■ BOOKS



Three Images: Daniel Gordon, *Untitled*, 2003.

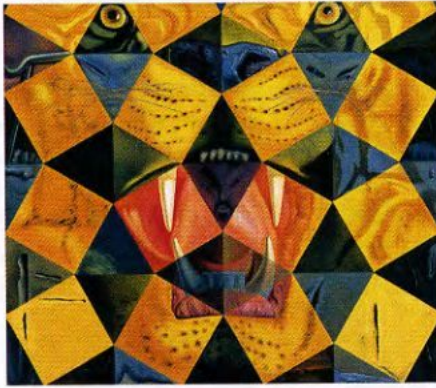


**FLYING PICTURES** BY DANIEL GORDON, INTRODUCTION BY GREGORY CREWDSON, POWERHOUSE BOOKS



Members of Future Academy Dakar, July 2003.

**ART SCHOOL (PROPOSITIONS FOR THE 21ST CENTURY)** EDITED AND INTRODUCTION BY STEVEN HENRY MADOFF, MIT PRESS



Salvador Dalí, *Fifty Abstract Paintings ...*, 1962.

**THE INFINITY OF LISTS: AN ILLUSTRATED ESSAY** BY UMBERTO ECO, RIZZOLI



Chris Ofili, *Pimpin' Ain't Easy*, 1997.

**CHRIS OFILI** CONTRIBUTIONS BY DAVID ADJAYE, THELMA GOLDEN, O. ENWEZOR, PETER DOIG, AND KARA WALKER, RIZZOLI

## FOUR BOOKS THAT CONSIDER THE FUTURE OF ART

To be an artist in the 21st century means traveling through unexplored terrain. Four powerful and important new volumes help the reader navigate this landscape by investigating how art is produced, received, and enjoyed in the post-Duchamp world.

"A gauntlet and perhaps in some ways a series of alternative blueprints" is how Steven Henry Madoff describes the theoretical and practical propositions in *Art School (Propositions for the 21st Century)*. Madoff's challenge: reconceptualizing an ethics of knowledge that may, even if only momentarily, assist students, artists, and teachers in understanding the flow of cultural and artistic capital. Letters, essays, and dialogues forge conversations that transcend rhetoric. Declarations such as "Art schools have not always existed, and nothing says that they must always exist," by the theorist Thierry de Duve, help frame responses from artists like Mike Kelley and Ann Hamilton. Intellectual rigor secures the volume's foundation, but its charm lies in the renegade creativity of its contributors and in Madoff's sincere curiosity.

Wonder and innocence motivated the recent Yale School of Art graduate and photographer Daniel Gordon to create *Flying Pictures*. Armed with nothing but courage, his camera, and long underwear, he spent 2001 to 2004 in New York's Hudson Valley and Northern California's Bay Area in front of his tripod shooting his leaps into the air in 125ths of a second. He flies over lush green grass and snowy and barren fields, often alongside electric wires and asphalt roads. Each of the resulting 26 four-color and black-and-white photos faces a blank page, making the visual experience poetic and profound. "They capture suspended moments, perfectly situated between transcendence and doom," says Yale School of Art professor and photographer Gregory Crewdson in his introduction. The volume is a metaphor for art that isn't clichéd or sentimental but hopeful.

Asking for another kind of artistic leap of faith is the book *Ofili*. Elephant dung and cutouts of female genitals carefully positioned on a black woman—there you have Chris Ofili's *Holy Virgin Mary*. Although the artist claims his work was not designed to offend, *Ofili*—with its lavish, full-page color photos of subversive installations accompanied by responses from the contemporary-art community—suggests otherwise. Exploring hip-hop, African art, and the boundaries of Western traditions, Ofili is a trickster who incites with humor, metaphor, and reconfigured images, explains Carol Becker, dean of the School of the Arts at Columbia University. Authors ranging from the artist Kara Walker to historians and curators deal with Ofili's assaults on nationalism, religious fanaticism, and racism. But it's architect David Adjaye who conjures Ofili's nuance, revealing the spirituality of their collaboration on an exhibition space—unexpected from an artist associated with the profane.

*Ofili* demonstrates the fluidity of art. The Italian philosopher Umberto Eco asks how we categorize it. Homer, Rabelais, Dalí, Shakespeare, Kant, Rubens, Joyce, Warhol, and Goya are just a few of the names in Eco's compendium of visual and literary splendors and lions, *The Infinity of Lists*. Prompted by an invitation from the Louvre to create a series of lectures and symposia, Eco meditated on lists, medieval to postmodern, and their pleasures. The result is a 21-chapter compilation of poetic, practical, popular, and chaotic enumerations, accompanied by extensive excerpts from primary texts and illustrations ranging from Achilles's shield to Joseph Cornell boxes. Eco's thoughts echo our thinking about art in this time of rapid change and an excess of information: "[T]his search for lists was a most exciting experience not so much for what we managed to include in this volume as for all the things that had to be left out." —Joanne Molina



# M+B



THE NEW YORKER

NOVEMBER 16, 2009

## DANIEL GORDON

The young artist, whose pictures of collaged constructions are in MOMA's "New Photography," shows earlier work here, some of which was made while he was still an undergraduate at Bard. The pictures are modest in scale and most appear, at first glance, to be rural landscapes: lush green fields, hills covered with wildflowers, a grassy lot patched with snow. But each also depicts a figure suspended in midair—it's Gordon himself, attempting to fly like Superman. Shirtless and in long johns, the artist is a diver prepared for a belly flop, but for this frozen moment he's in a state of ecstatic abandon, and we're right there with him. In a few particularly lovely pictures, Gordon is no more than a tiny speck on the distant horizon, no bigger than a fly. Through Nov. 14. (Koenig Projekte, 541 W. 23rd St. 212-334-9255.)



## The New York Times

### Into the Darkroom, With Pulleys, Jam and Snakes

Karen Rosenberg  
November 5, 2009

Back when Andreas Gursky was on the rise, the art world buzzed about the supposedly unfair advantages of digital photography. Photoshop and other computer manipulations were seen as performance-enhancing drugs, an impression fostered by Mr. Gursky's gargantuan, hyperdetailed prints.

We have since learned that these processes need not poison the medium. Some young photographers have made a point of going digital in transparent ways. Others have disappeared into the darkroom, emerging with works that bear legitimizing traces of chemicals. Abstract photographs are everywhere, sidestepping the whole truth-in-representation issue.

Three current shows, at two major museums and a university art gallery, outline the manifold choices available to contemporary photographers. They might even provoke the kind of debates about gesture, process and intent that used to coalesce around painting.

"New Photography 2009," at the Museum of Modern Art, is an excellent place to begin. The curator, Eva Respini, steers this installment of MoMA's annual series away from street and documentary photography, a refreshing departure from tradition. Ms. Respini has also expanded it to include six artists rather than the usual two or three.

Experimental abstraction merges with a back-to-basics ethos in Walead Beshty's large photograms. Mr. Beshty generates his "Three Color Curls" by exposing rolled photographic paper to cyan, magenta and yellow light. The result is an irregular stack of polychromatic bands, basically a Color Field painting with darkroom bona fides.

For other artists photography is the final stage of a process that might be called sculpture or collage in a different context. Before he pulls out the camera, Daniel Gordon makes crude figurative sculptures from cut paper and Internet printouts. The body (often a female nude) slips back and forth between two and three dimensions. Mr. Gordon has a gift for cruel-comic exaggeration that's reminiscent of Cindy Sherman and the Dada photomontage artists John Heartfield and Hannah Höch.

Leslie Hewitt and Sara VanDerBeek also make photo-sculptures, but of a more solemn variety. Ms. Hewitt constructs still lifes of civil-rights era artifacts, like a tattered copy of "Ebony"; Ms. VanDerBeek's four-part "Composition for Detroit" appropriates riot scenes and a Walker Evans photograph of a decaying house. Both artists seem to believe in the camera's power to preserve, or perhaps embalm, bits of history.

That is not the case with Carter Mull and Sterling Ruby, who chip away at photographs with digital (and some analog) techniques. Mr. Ruby starts with photographs of graffiti, à la Aaron Siskind, and then adds his own touches of vandalism in Photoshop. Mr. Mull reworks the front page of The Los Angeles Times, his local newspaper, in ways that acknowledge the more general threat to print media.



# M+B



"Red Headed Woman" (2008), a color print by Daniel Gordon, on view in MoMA's "New Photography 2009" show. Credit: Museum of Modern Art

If "New Photography" strikes you as too far afield, head uptown to "Processed: Considering Recent Photographic Practice," at the Bertha and Karl Leubsdorf Art Gallery at Hunter College. Here you'll find photography without camera: just light, chemicals and paper, for the most part.

In Markus Amm's small black-and-white photograms, gradients follow the lines of creases in the paper. The technique, involving a cigarette lighter and elementary origami, is simple but inspired.

It's harder to figure out the process behind Curtis Mitchell's "Meltdowns." The imagery and the title suggest a blaze, but no fire was involved. Mr. Mitchell rigged a pulley system to move photographic paper through a vat of chemicals. More mysterious are the vaguely gestational prints titled "Mental Pictures" by Wolfgang Tillmans, who has not revealed his methods.

Organized by Amie Scally, the deputy director and curator of the downtown alternative space White Columns, the show generously includes "direct films" by Jennifer West. Ms. West makes abstract shorts by dousing film stock with substances like strawberry jam and body glitter. She also roughs it up with skateboards and sledgehammers. The films are as goofy-looking as they sound, but they remind us that cameraless photography is a messy affair.

Farther north, "Surface Tension: Contemporary Photographs From the Collection," at the Metropolitan Museum of Art, puts some of the "new" photography in perspective. Alongside works by Ann Hamilton and Lucas Samaras are 19th-century photography books by Anna Atkins and Roger Fenton.

There is some overlap between this exhibition and the one at Hunter, in works by Mr. Tillmans and Marco Breuer, but the Met's show, organized by Mia Fineman, a senior research associate, isn't limited to abstract photography. Any photographic object that doesn't pretend to be a "window on the world" is fair game.

That includes Christian Marclay's cyanotype of unspooled cassette tapes (his own Soul II Soul collection), which mourns various analog technologies at once. Also here is Tim Davis's close-up of the Thomas Eakins painting "The Oarsman"; the solitary rower disappears in a flash of light caused by Mr. Davis's deliberate bad-angle shot.

By the time you get to Vik Muniz's photograph of dust mites arranged to look like a famous minimal sculpture, or the photogram Adam Fuss made by letting snakes loose on a powder-covered sheet of paper, you may be tempted to dash across the hall for a repeat viewing of Robert Frank's "Americans." (I recommend one anyway.)

What is certain is that you will emerge from these three shows feeling energized about the state of photography. Artists in the post-Gursky era aren't feeling the need to scale up; instead they're branching out.



## THE NEW YORKER THE CARTOON ISSUE

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NOVEMBER 2, 2009

### CRITIC'S NOTEBOOK BIG PICTURE

The latest installment of MOMA's annual "New Photography" exhibition is the best one in years, and not just because it's the biggest. By including six young photographers, the curator Eva Respini ups the odds that there will be interesting work on the walls, while exploring "what it means to make a photograph in the twenty-first century." For the artists here, it means pushing the medium to its

breaking point and leaving conventional images behind. They make photographs about photographs—pictures that are at once painfully self-conscious and wildly experimental, brainy, and brash. Walead Beshty, Carter Mull, and Sterling Ruby favor collagelike abstractions and spectacular digital or darkroom displays. Leslie Hewitt, Daniel Gordon, and Sara VanDerBeek photograph ephemeral arrangements or constructions full of subtle personal, political, and art-historical references. Some

of this stuff is way too arty, but it all looks damn good together, and it's a big step toward regaining "New Photography" 's former heft and purpose.

—Vince Aletti



# M+B



## A World of Scissors and Paper That's Captured in Photographs

Amoreen Armetta  
June 21, 2007



Birth Photograph courtesy Zach Feuer Gallery

In his New York solo debut, Daniel Gordon exhibits photographs of dioramas he collages, mostly from images found in the corners of cyberspace. The tableaux, crisply photographed with a 4x5 camera, are assembled without effort to conceal seams. The characters that occupy them follow suit: Most are pixilated Frankenstein monsters, each more diseased, disfigured, pasty and hairy than the next. In the spirit of cut-paper connoisseurs from Hannah Hoch to Thomas Demand, Gordon confuses distinctions between real and constructed space, adding a new wrinkle as the low resolution of the found imagery contrasts with the sharpness of his finished prints.

This effect is most evident in the least populated scenes. In *Blackbird*, an out-of-focus urban sunset smolders as a red-beaked bird clings to a chain-link fence next to an errant sky-blue shoelace; in one corner a disembodied hand gives the scene a thumbs-up. A satisfying dissonance between flatness and depth lends the photo the look of an early video still. In *Birth*, Gordon reimagines his own nativity as a cut-and-pasted head emerging from a wrinkled mess of hands, thighs and genitals. Here, Gordon takes a cue from Hans Bellmer to prove that viewers can be simultaneously disgusted and riveted by a grotesque convergence of limbs.

Gordon's use of the current idiom of printed pixels raises a world of formal possibilities, but he has yet to construct anything more illuminating about contemporary malaise than the kind of websites he trawls for his sources.



# ZACH FEUER GALLERY

## FOR IMMEDIATE RELEASE

Zach Feuer Gallery (LFL)  
530 W. 24<sup>th</sup> Street  
New York, NY 10011  
Tel: +1 212 989 7700  
Fax: +1 212 989 7720  
www.zachfeuer.com  
Hours: Tuesday – Saturday 10-6  
Exhibition dates: May 24 – June 30, 2007  
Opening Reception: May 24, 6-8 pm

### **Daniel Gordon** *Thin Skin II*

Zach Feuer Gallery (LFL) is pleased to present *Thin Skin II*, the gallery's first exhibition of work by the New York based artist Daniel Gordon. The exhibition will be on view from May 24 through June 30, 2007.

In the photographs of Daniel Gordon, there is a morality play at work that generates an internal dialogue between the two separate axes in which the work functions. On one hand, the work can be interpreted according to material medium: photographs of temporary sculptures pieced together from other photographs, usually found on the Internet. Gordon's work can also be read in terms of its subject matter: the highly personal quotidian grotesque that the work continually depicts. Far from creating a balance between the subject and the form it takes, Gordon's work uses this conflict to create a disjointed viewing experience. In *Jacob* and *Justine* the artist creates surrogate models of his brother and sister for the purposes of taking their portraits, and despite the materials from which they are constructed, they do indeed read as a personal contract between the artist and someone very close to him. In *Birth* Gordon speculates on his own origins, with results that are at once practical and fantastic.

Daniel Gordon's mis-use of photographic materials as a representational medium serves as a roadblock to the agreed-upon standards of beauty and quality that are a part of traditional photography. The cropped compositions call to mind documentary-style photography but because the sculptures are made solely to be photographed, nothing exists outside the border of Gordon's "decisive moment".

- Justin Lieberman, artist

Gordon was born in Boston in 1980 and received an MFA from Yale University. *Thin Skin II* is Gordon's first solo exhibition in New York.

# M+B

## The New York Times

### A World of Scissors and Paper That's Captured in Photographs

By Roberta Smith  
June 30, 2007



"Bee Eater," from "Daniel Gordon: Thin Skin II"  
An exhibition of large color photographs that often deal with the body and its discomforts.

Daniel Gordon's large color photographs, the subject of a solo exhibition at Zach Feuer Gallery in Chelsea, have several things going for them. They operate in the gap between collage and set-up photography, which is a lively place to be at the moment. They benefit from an impressive if not entirely original way with scissors that involves creating figurative tableaux from cut paper and cut-out images that Mr. Gordon then photographs.

In addition, he seems motivated by a deeply felt obsession with the human body and the discomforts of having one. Not for nothing is this show titled "Thin Skin II." He likes to depict the body in extreme situations: a woman giving birth, for example, or a man cowering under a table in a work titled "Quake." A certain interest in crime scenes is indicated, as in the pile of little girls, seemingly dead, in "Rock Garden" and the body twisted in the corner of a suburban house in "Headless Man."

The images in this show are a bit like ransom notes, with different parts coming from different places, and the whole barely hanging together. They are both unsettling and goofy, even when they seem relatively benign. Less violent subjects scamper from the generic to the abjectly erotic ("Rubber Plant") to domestic weirdness, like the gangly hands and arms stretching across the red-checkered tablecloth in "Pomegranate," a fruit that is being shared by two or more people.

# M+B



Daniel Gordon's photograph of his orchid, constructed from paper.  
Photographs from Zach Feuer Gallery

The undercurrent of discomfort bordering on self-loathing that runs through much of Mr. Gordon's work is clearest in "Man in Grass," which portrays an aroused, naked sunbather whose thighs are covered with insect bites.

In an odd way, the problem with Mr. Gordon's work lies more with context: His images and themes hew too closely to what seems to be the Feuer Gallery's house style of faux-naïve, often appealingly grotesque, figuration. They evoke the tubular limbs, simplified faces and brusque techniques already seen at Feuer, most notably in the paintings of Dana Schutz (see Mr. Gordon's "Bee Eater" and "Birth"), Jules de Balincourt and Christoph Ruckhäberle; the cut-paper sculpture of Ryan Johnson; and the videos of Nathalie Djurberg.

There are other, also bothersome echoes from further afield, like the discombobulated collage figures of the talented graphic designer Stephen Kroninger and the cobbled-together figures of Red Grooms.



# ARTFORUM

## NEW YORK



*Birth*, 2007, C-print, 30 x 40".

### Daniel Gordon

For “Thin Skin II,” his first solo show at LFL, Daniel Gordon presents photographs of collages and sculptures—both composed of other photographs. Each is a tight diorama of figures in a stated narrative, like *Bee Eater* (all works 2007), a head whose face is covered in bees, likely the ones that he will consume, against a patterned sofa.

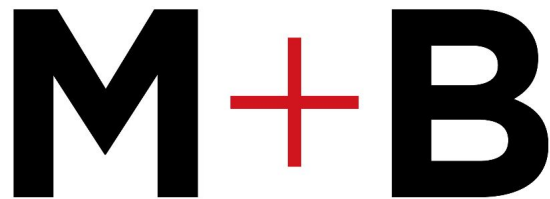
Gordon’s process recalls that of Romare Bearden’s early Photostats and Richard Hamilton’s bawdy photo collage *Just what is it that makes today’s homes so different, so appealing?*, 1956. For those artists, collage and rephotography were about reassembling fractures caused by war, sexuality, or the divide between representation and abstraction in painting. However, Gordon’s fractures stay on the surface. They are (excuse the pun) about epidermal angst, featuring images of humans whose fragile, fragmented skin is in duress, as in *Bee Eater*, *Headless Man*, and *Birth*. The latter is a simulation of a baby being wrenched from a body, its skin torn apart by the baby’s freakishly large head. If Gordon’s title, “Thin Skin II,” is read as “thin skin again,” as in regeneration (what skin does), it becomes a proposition of hope, a way to foil the fissures that he’s assembled. If at times some of the jarring bits, like the images of real hands next to the sculpted paper limbs, are not really allowed to rub against one another, in other places they cause so much friction that the photographs feel less like a film set and more like an inescapable panorama.

—Courtney J. Martin



DANIEL GORDON

Press Pack



## DANIEL GORDON

**BORN** 1980, Boston, MA  
Lives and works in Brooklyn, NY

### EDUCATION

2006 MFA, Yale University School of Art, New Haven, CT  
2003 BA, Bard College, Annandale-on-Hudson, NY

### SOLO AND TWO PERSON EXHIBITIONS

2017 *Selective Color*, M+B, Los Angeles, CA  
*New Canvas*, James Fuentes, New York, NY

2016 *Hand, Select & Invert Layer*, Bolte Lang, Zurich, Switzerland

2015 *Fruits et Riche Vaisselle Sur Une Table 1640-2015*, One Star Press, Paris, France

2014 *Shadows, Patterns, Pears*, Foam Museum, Amsterdam, Netherlands  
*Screen Selections and Still Lifes*, Wallspace, New York, NY  
*The Alphabet*, The Suburban, Oak Park, IL

2013 *Shadows and Pears*, The Horticultural Society of New York, New York, NY  
*The Green Line*, M+B, Los Angeles, CA

2011 *Portraits and Parts*, Wallspace, *Still Lifes*, New York, NY  
*Flowers & Shadows*, Onestar Press, Paris, France  
Daniel Gordon and Talia Chetrit, Tony Wight Gallery, Chicago, IL

2010 Claudia Groeflin Galerie, New York, NY  
*Thirty-One Days*, Callicoon Fine Arts, Callicoon, NY

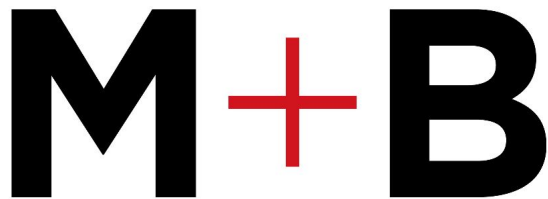
2009 Leo Koenig Projekte, New York, NY  
*Portrait Studio*, Groeflin Maag Galerie, Zurich, Switzerland

2007 *Thin Skin II*, Zach Feuer Gallery, New York, NY

2006 Groeflin Maag Galerie, Basel, Switzerland

2004 Angstrom Gallery, Dallas, TX  
Groeflin Maag Galerie, Basel, Switzerland





## GROUP EXHIBITIONS

- 2018 *Cut! Paper Play in Contemporary Photography*, The Getty Museum, Los Angeles, CA
- 2016 *Collected*, Pier 24, San Francisco, CA  
*New Builds*, Josh Lilley Gallery, London, UK
- 2015 *Eat Abstractedly*, Mary Mary, Glasgow, UK
- 2014 *Secondhand*, Pier 24, San Francisco, CA  
*Under Construction*, Foam Museum, Amsterdam, Netherlands  
*The Crystal Palace*, Rachel Uffner Gallery, New York, NY  
*Particular Pictures*, The Suzanne Geiss Company, New York, NY
- 2013 *Reality Check*, Massachusetts College of Art and Design, Boston, MA  
*Hair and Skin*, Derek Eller Gallery, New York, NY  
*Ten Years*, Wallspace, New York, NY  
*Jew York*, UNTITLED, New York, NY  
*Merge Visible*, Horton Gallery, New York, NY  
*This is the Story of America*, Brand New Gallery, Milan, Italy
- 2012 *Reality Check*, Bakalar & Paine Gallery, Boston, MA  
*Eye of Horus*, Patricia Low Contemporary, Gstaad, Switzerland  
*What Do You Believe In*, New York Photo Festival, Brooklyn, NY  
*Out of Focus*, Saatchi Gallery, London, UK  
*Screenshots*, William Benton Museum of Art, Storrs, CT  
*The Big Toe*, Wallspace, New York, NY  
*Face Time*, On Stellar Rays, New York, NY  
*State of the Art Photography*, NRW-Forum, Düsseldorf, Germany
- 2011 *Go Figure*, Dodge Gallery, New York, NY  
*The New Photograph*, The Hagedorn Foundation, Atlanta, GA
- 2010 *Greater New York*, MoMA P.S.1, Queens, NY  
*Swagger, Drag, Fit Together*, Wallspace, New York, NY  
*In a Paperweight* Tony Wight Gallery, Chicago, IL  
*Spring Fever*, 106 Green, Brooklyn, NY
- 2009 Museum of Modern Art, New Photography Series, New York, NY  
*Complicity*, curated by Leigh Markopoulos, Rena Bransten Gallery, San Francisco, CA  
Derek Eller Gallery, Summer Group Show, New York, NY  
*A Brief But Violent Episode*, Sunday Gallery, New York, NY  
*Photographic Works*, Cohen and Leslie Gallery, New York, NY  
*On From Here*, Guild and Greyshkull, New York, NY  
*All Suffering Soon To End*, Callicoon Fine Arts, Callicoon, NY  
*A Fragile Reality*, Elizabeth Leach Gallery, Portland, OR
- 2008 *The Constructed Image*, Redux Contemporary Arts Center, Charleston, SC

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*Stretching the Truth*, John Michael Kohler Arts Center, Sheboygan, WI  
*Fresh Kills*, curated by David Kennedy-Cutler, Dumbo Arts Center, Brooklyn, NY  
*Like Watching a Train Wreck*, Groeflin Maag Galerie, Zurich, Switzerland

- 2007 *Warhol &...* Kantor/Feuer Gallery, Los Angeles, CA  
Frederieke Taylor Gallery, New York, NY  
*I Am Eyebeam*, curated by Lorelei Stewart and Melanie Schiff, Gallery 400 at the University of Illinois, Chicago, IL
- 2006 *Scarecrow*, curated by David Hunt, Postmasters, New York, NY  
*Yale MFA Photography 2006*, Baumgartner Gallery, New York, NY  
*An Inch of Truth*, Thomas Erben Gallery, New York, NY
- 2005 *Handmade*, curated by Tim Davis, Wallspace, New York, NY
- 2004 *Economies of Scale*, curated by Pascal Spengemann, CCS Museum at Bard College, Annandale-On-Hudson, NY
- 2003 *Buy Contortions*, Taxter & Spengemann, New York, NY  
*Whim?* Angstrom Gallery, Dallas, TX
- 2001 *Daniel Gordon and Robyn O'Neil*, Angstrom Gallery, Dallas, TX

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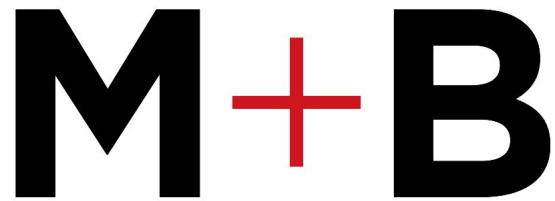


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- 2001 Daniel, Mike. "Robyn O'Neil and Daniel Gordon," *Dallas Morning News*, November 16

## PUBLICATIONS

- 2015 Cotton, Charlotte. *Photography is Magic*, New York: Aperture
- 2014 *Under Construction: New Positions in American Photography*, Amsterdam: Foam  
*Blind Spot: Issue 47*, edited by Dana Faconti, Barney Kulok, and Vik Muniz  
*Still Life with Onions and Mackerel*, Paris, Onestar Press
- 2013 *Still Lives, Portraits & Parts*, London: Mörel Books  
Foam Talent #36, Amsterdam: Foam  
*Photographicness, C Photo*, Madrid: Ivory Press  
*Invalid Format: An Anthology of Triple Canopy, Volume 3*, New York: Triple Canopy  
Petry, Michael. *Nature Morte: Contemporary Artists Reinvigorate the Still-Life Tradition*, London: Thames & Hudson
- 2011 *216 Plymouth Street & Flowers and Shadows*, Paris: Onestar Press  
*Blind Spot: Issue 44*
- 2010 *Thirty-One Days*, self-published  
*Photo Journal, National Geographic*, December  
*Lay Flat 02: Meta*, edited by Shane Lavalette and Michael Buhler-Rose  
*Being Fashion, Capricious*, Issue no. 11
- 2009 *Flying Pictures*, Brooklyn: PowerHouse Books  
*Portrait Studio*, Paris: Onestar Press
- 2008 *Columbia Journal of Literature and Art*, Spring Issue



2007 *North Drive Press*, curated by Sara Greenberger Rafferty and Matt Keegan  
*Esopus Magazine*, Fall Issue

#### **AWARDS**

2014 Foam Paul Huf Award

#### **COLLECTIONS**

Foam Fotografiemusuem, Amsterdam, Netherlands  
J. Paul Getty Museum, Los Angeles  
Museum of Contemporary Art, Chicago  
Museum of Modern Art, New York  
Pier 24, San Francisco, CA  
Solomon R. Guggenheim Museum, New York  
VandenBroek Foundation, Lisse, Netherlands



## DANIEL GORDON

**Daniel Gordon** (b. 1980, Boston, MA) received his BA from Bard College, and MFA from the Yale School of Art. Recent solo exhibitions include *Hand, Select & Invert Layer* at Bolte Lang, Zurich; *Fruits et Riche Vaisselle Sur Une Table 1640-2015* at One Star Press in Paris; *Shadows, Patterns, Pears* at Foam Museum, Amsterdam; *Screen Selections and Still Lives*, Wallspace, New York; and Leo Koenig Projekte, New York. The artist will have his second exhibition at M+B in April. His work has been exhibited in the group shows *New Photography* at the Museum of Modern Art in New York; *Reality Check* at Massachusetts College of Art and Design, Boston; *Greater New York* at MoMAPS1, New York; and *Secondhand* at Pier 24, San Francisco. Notable press includes *Frieze*, *The New York Times*, *Artforum*, *Modern Painters*, and *The New Yorker*. Gordon has been a critic in photography at the Yale School of Art. He is the winner of the prestigious Foam Paul Huf Award and exhibited his work in a solo exhibition at the museum in 2014. Gordon's work can be found in the collections of the Guggenheim Museum, New York; Museum of Modern Art, New York; and Museum of Contemporary Art, Chicago, among others. A monograph, *Still Lives, Portraits & Parts* was published by Mörel Books in 2013. Gordon lives and works in Brooklyn.





DANIEL GORDON

Selected Portfolio

# M+B



**Daniel Gordon**  
Installation View of *Selective Color*  
Solo Show at M+B, Los Angeles  
April 28 - June 17, 2017

# M+B



**Daniel Gordon**  
*Onions and Beets*, 2017  
signed and numbered verso  
archival pigment print  
49-3/4 x 62 inches  
edition of 3 plus 1 artist's proof  
(DG.01.1701.49)



# M+B



**Daniel Gordon**  
Installation View of *Selective Color*  
Solo Show at M+B, Los Angeles  
April 28 - June 17, 2017

# M+B



**Daniel Gordon**  
Installation View of *Selective Color*  
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# M+B



**Daniel Gordon**  
Installation View of *Selective Color*  
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April 28 - June 17, 2017



# M+B



**Daniel Gordon**  
Installation View of *Selective Color*  
Solo Show at M+B, Los Angeles  
April 28 - June 17, 2017

# M+B



**Daniel Gordon**

*Philodendron*, 2017

signed and numbered verso  
archival pigment print on canvas  
49-5/8 x 39-5/8 inches  
unique  
(DG.02.1703.49)

# M+B



**Daniel Gordon**  
Installation View of *New Canvas*  
solo show at James Fuentes, New York  
February 1 – February 26, 2017



# M+B



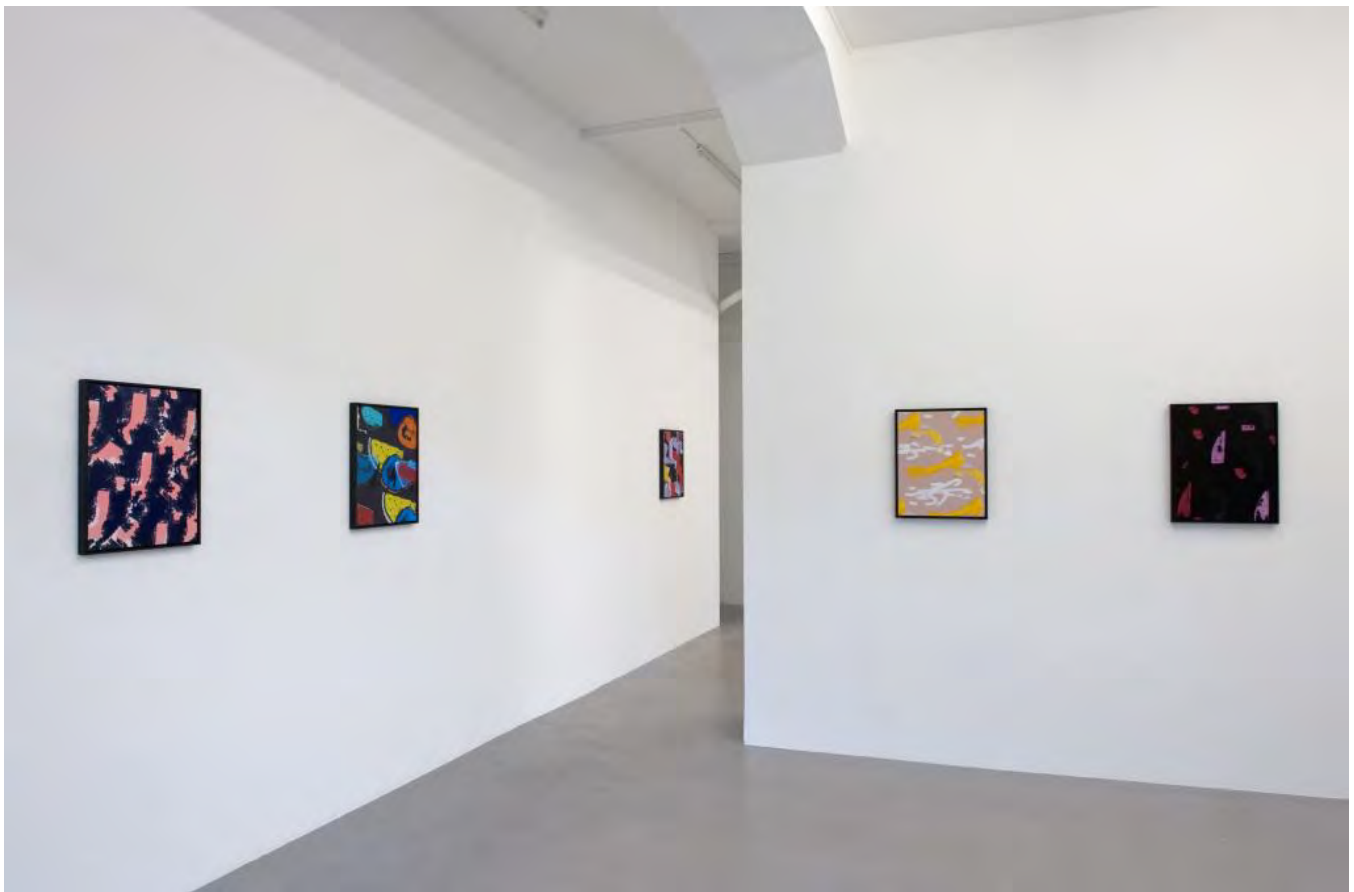
**Daniel Gordon**  
Installation View of *New Canvas*  
solo show at James Fuentes, New York  
February 1 – February 26, 2017

# M+B



**Daniel Gordon**  
Installation View of *Hand, Select & Invert Layer*,  
solo show at BolteLang, Switzerland  
August 27 – October 8, 2016

# M+B



**Daniel Gordon**  
Installation View of *Hand, Select & Invert Layer*,  
solo show at BolteLang, Switzerland  
August 27 – October 8, 2016

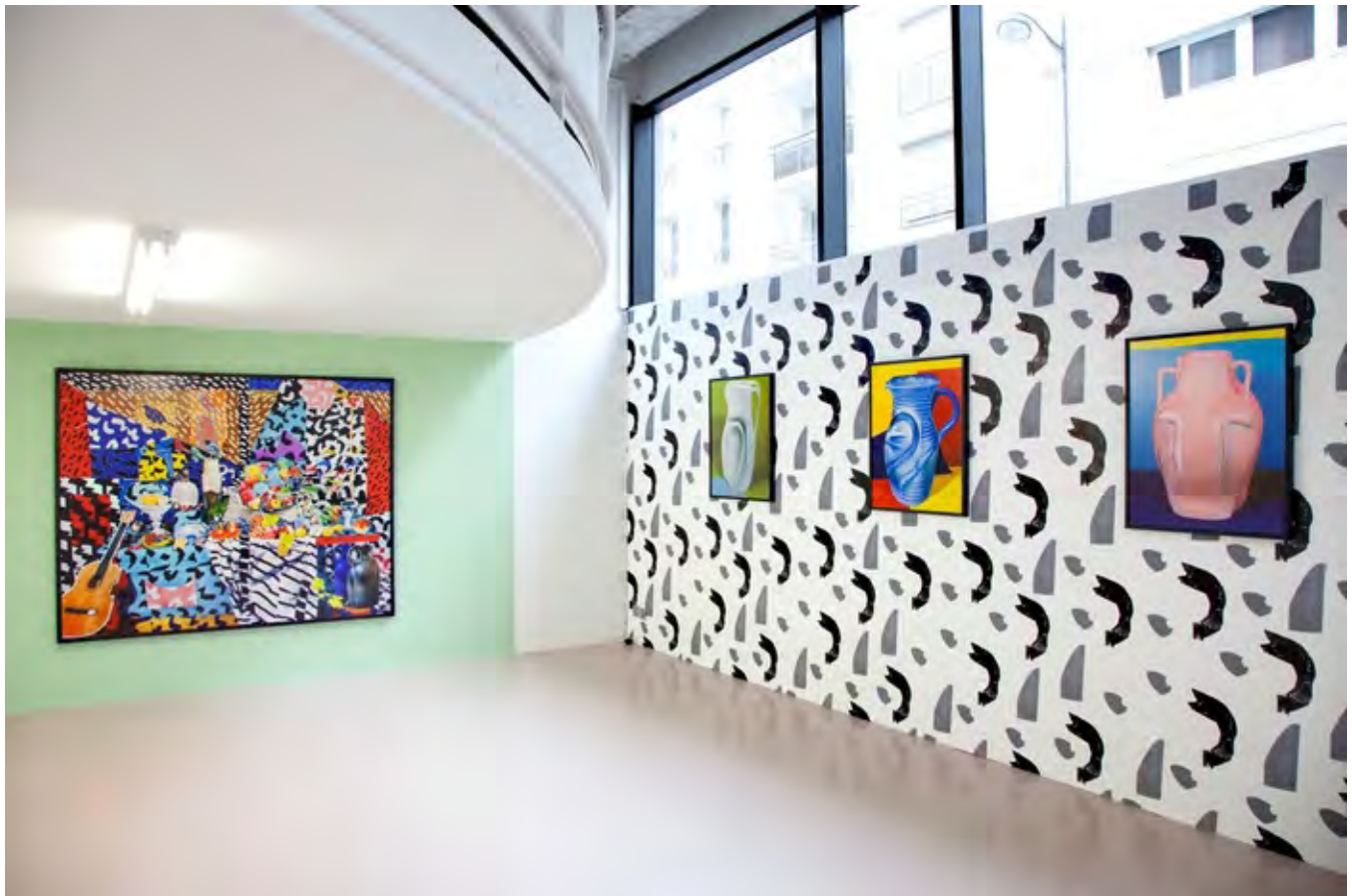


# M+B



**Daniel Gordon**  
*Screen Selection 7, 2016*  
pigment print on canvas  
50 x 40-1/2 inches (127 x 102.9 cm)

# M+B



**Daniel Gordon**  
Installation View of *Fruits et Riche Vaisselle Sur Une Table 1640 – 2015*,  
solo show at One Star Press, Paris  
July 8 2015



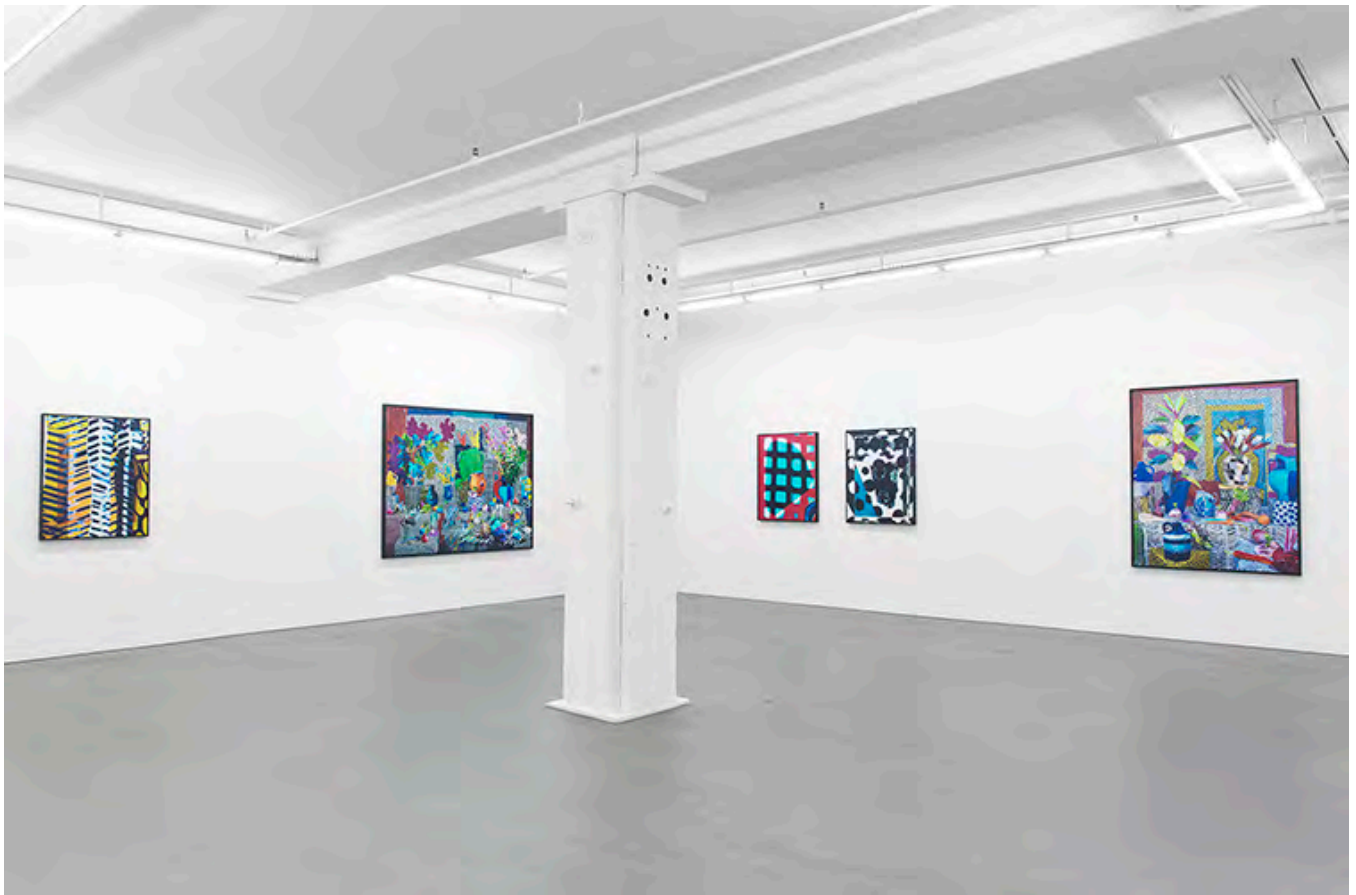
# M+B



**Daniel Gordon**  
*Fruit and Colocasia*, 2015  
archival pigment print  
59-1/4 x 74 inches (150.5 x 188 cm)  
edition of 3 plus 1 artist's proof  
(DG.01.1082.59)



# M+B



**Daniel Gordon**

Installation View of *Screen Selections and Still Lives*, solo show at WallSpace, New York  
October 30 – December 20, 2014

# M+B



**Daniel Gordon**  
*Still Life with Lobster*, 2012  
chromogenic print  
50 x 60 inches (127 x 152 cm)  
edition of 3 plus 1 artist's proof  
(DG.01.1055.50)



# M+B



**Daniel Gordon**

*Crown of Thorns and Clementines*, 2015

chromogenic print

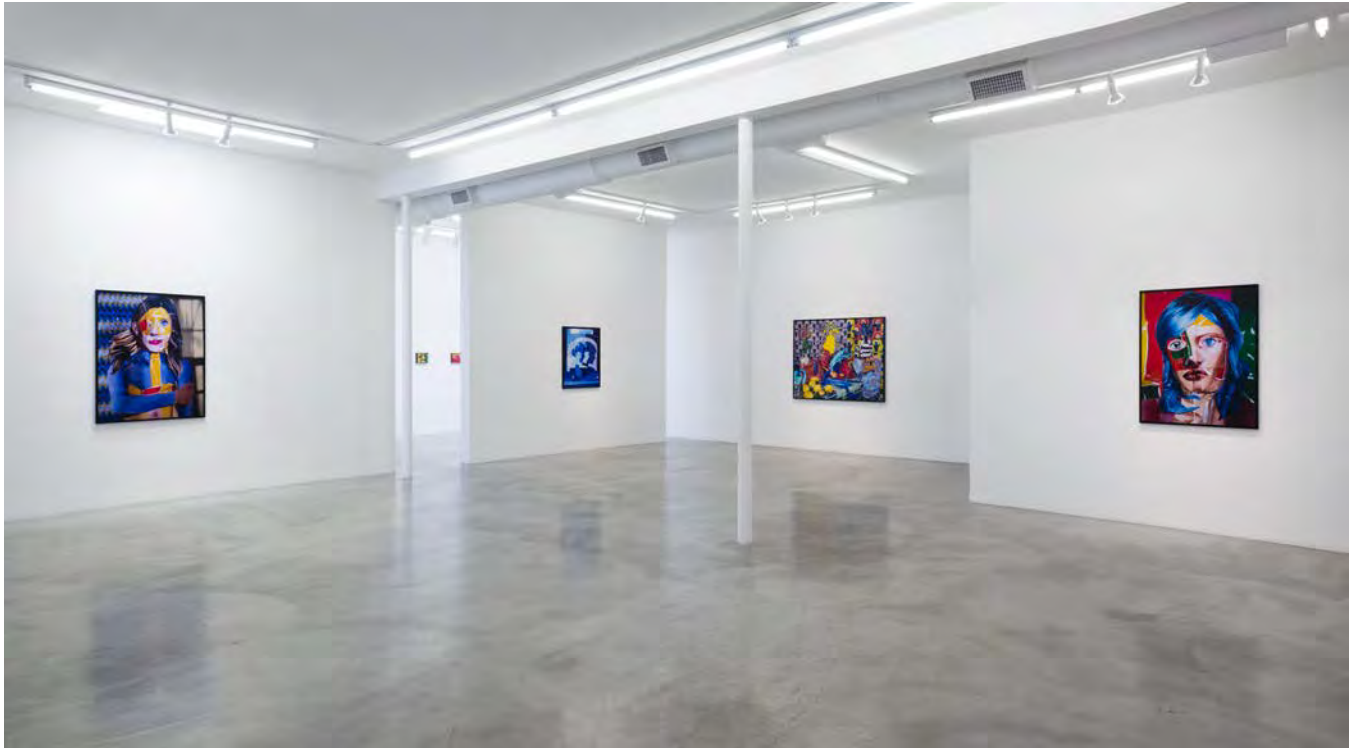
62 x 49-3/4 inches (157.5 x 126.4 cm)

edition of 3 plus 1 artist's proof

(DG.01.1074.62)

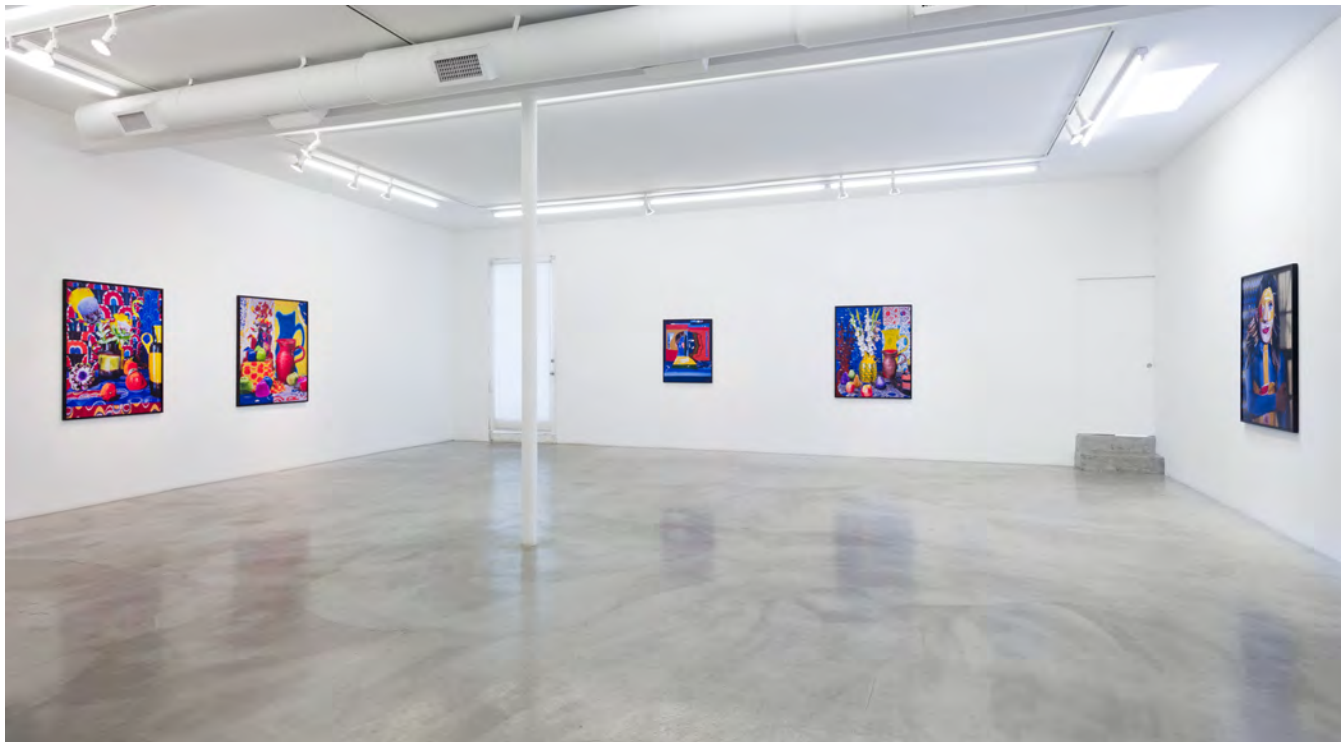


# M+B



**Daniel Gordon**  
Installation View of *The Green Line*, solo show at M+B, Los Angeles  
May 18 – June 29, 2013

# M+B



**Daniel Gordon**  
Installation View of *The Green Line*, solo show at M+B, Los Angeles  
May 18 – June 29, 2013

# M+B



**Daniel Gordon**  
Installation View of *The Green Line*, solo show at M+B, Los Angeles  
May 18 – June 29, 2013



# M+B



**Daniel Gordon**  
*Portrait in Red, Blue and Green*, 2011  
chromogenic print  
23-4/5 x 18 inches (60.3 x 45.7 cm)  
edition of 3 plus 1 artist's proof  
(DG.01.1081.23)

# M+B



**Daniel Gordon**

*Portrait in Yellow, Orange and Blue, 2012*

chromogenic print

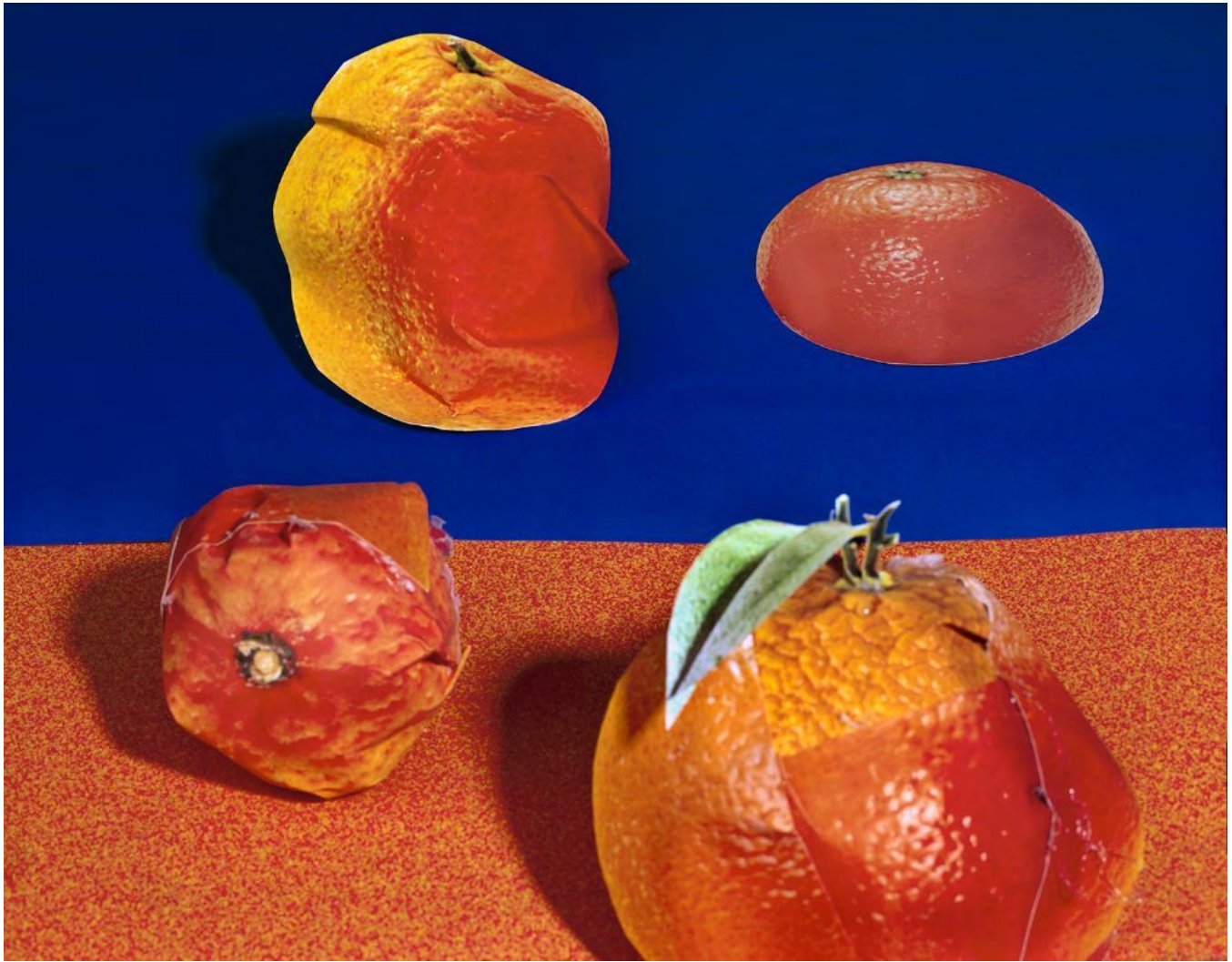
50 x 40 inches (127 x 102 cm)

edition of 3 plus 1 artist's proof

(DG.01.1053.50)



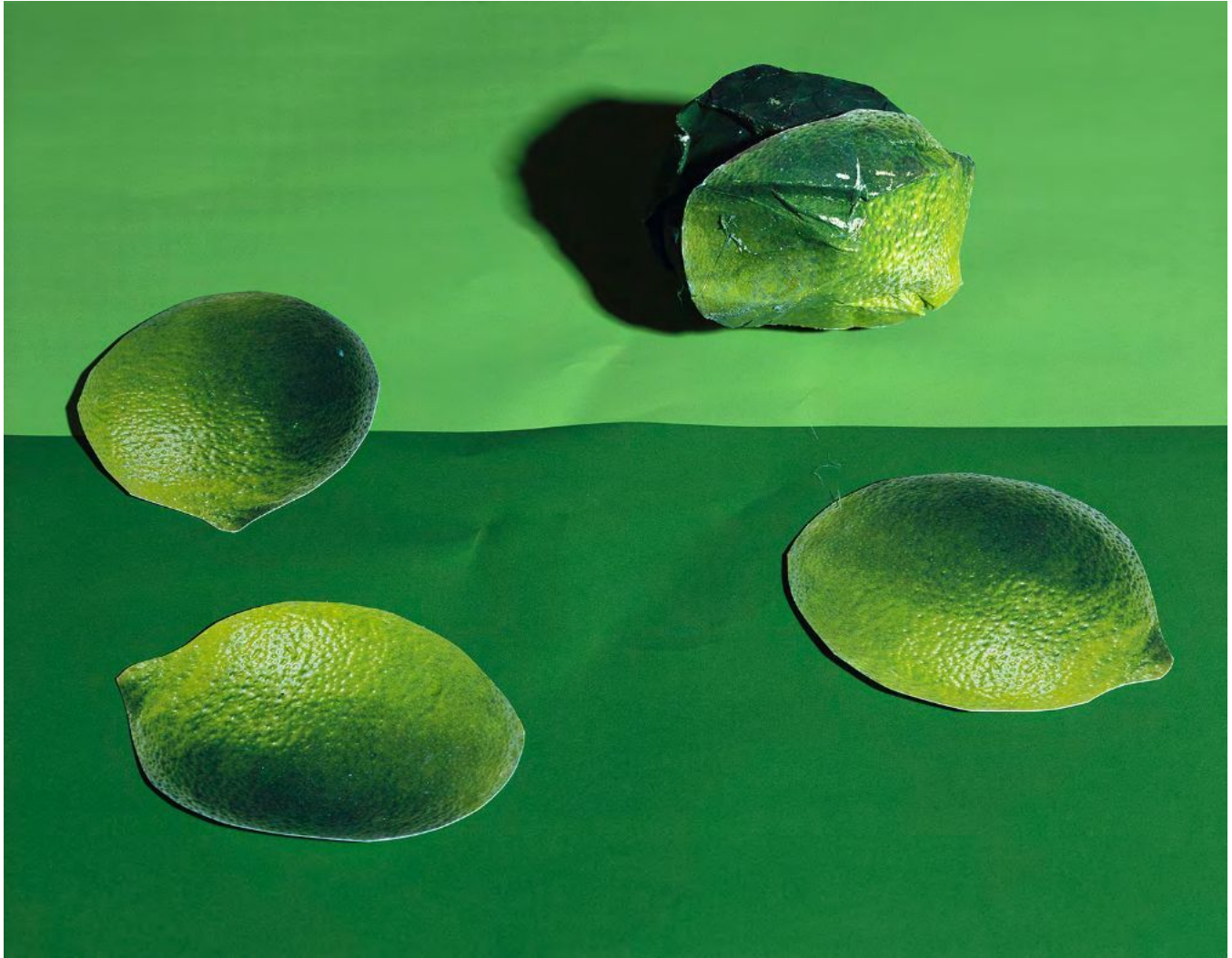
# M+B



**Daniel Gordon**  
*Oranges*, 2013  
chromogenic print  
7 x 9 inches (18 x 23 cm)  
edition of 3 plus 1 artist's proof  
(DG.01.1064.7)

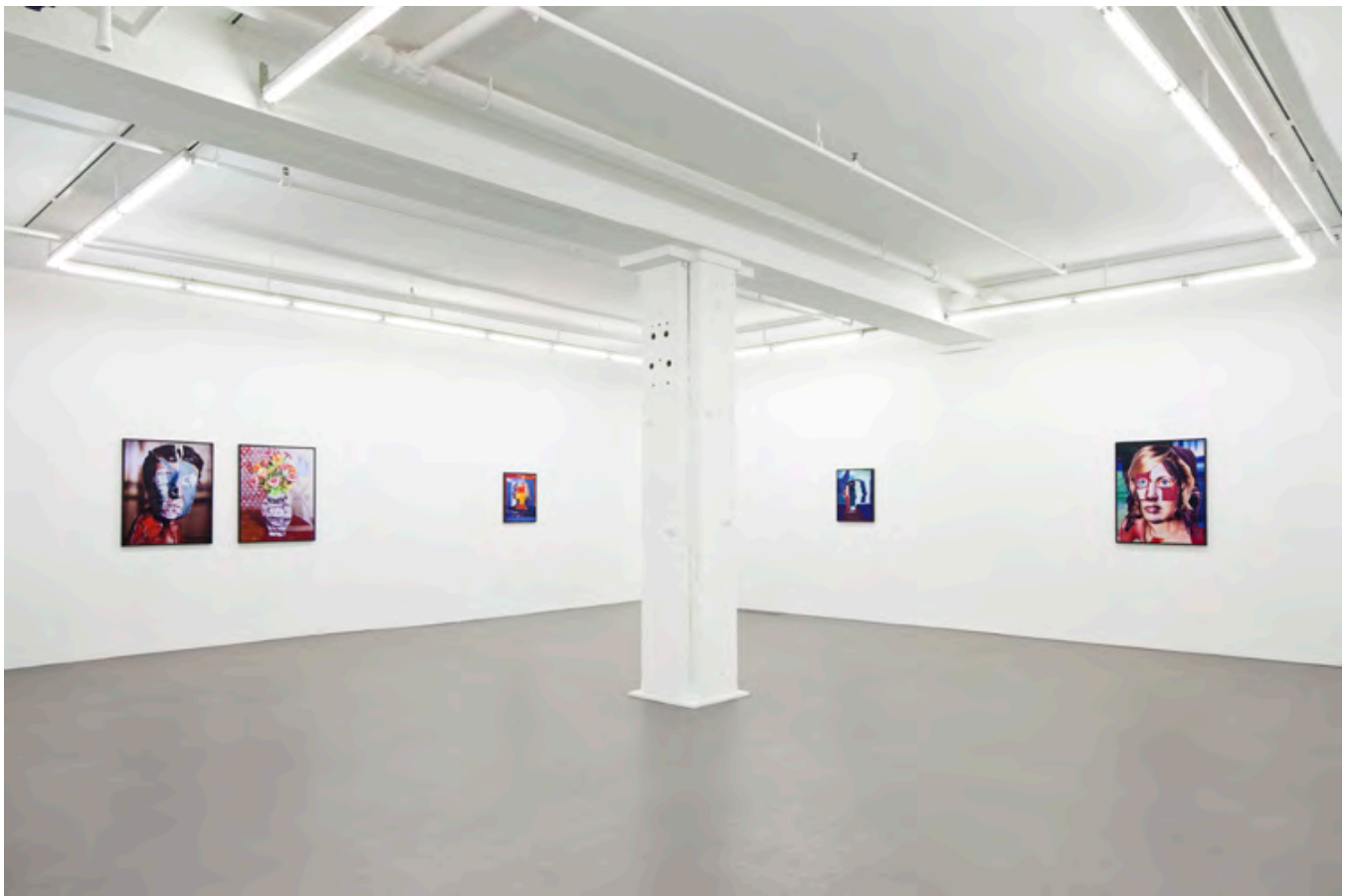


# M+B



**Daniel Gordon**  
*Limes*, 2013  
chromogenic print  
7 x 9 inches (18 x 23 cm)  
edition of 3 plus 1 artist's proof  
(DG.01.1060.7)

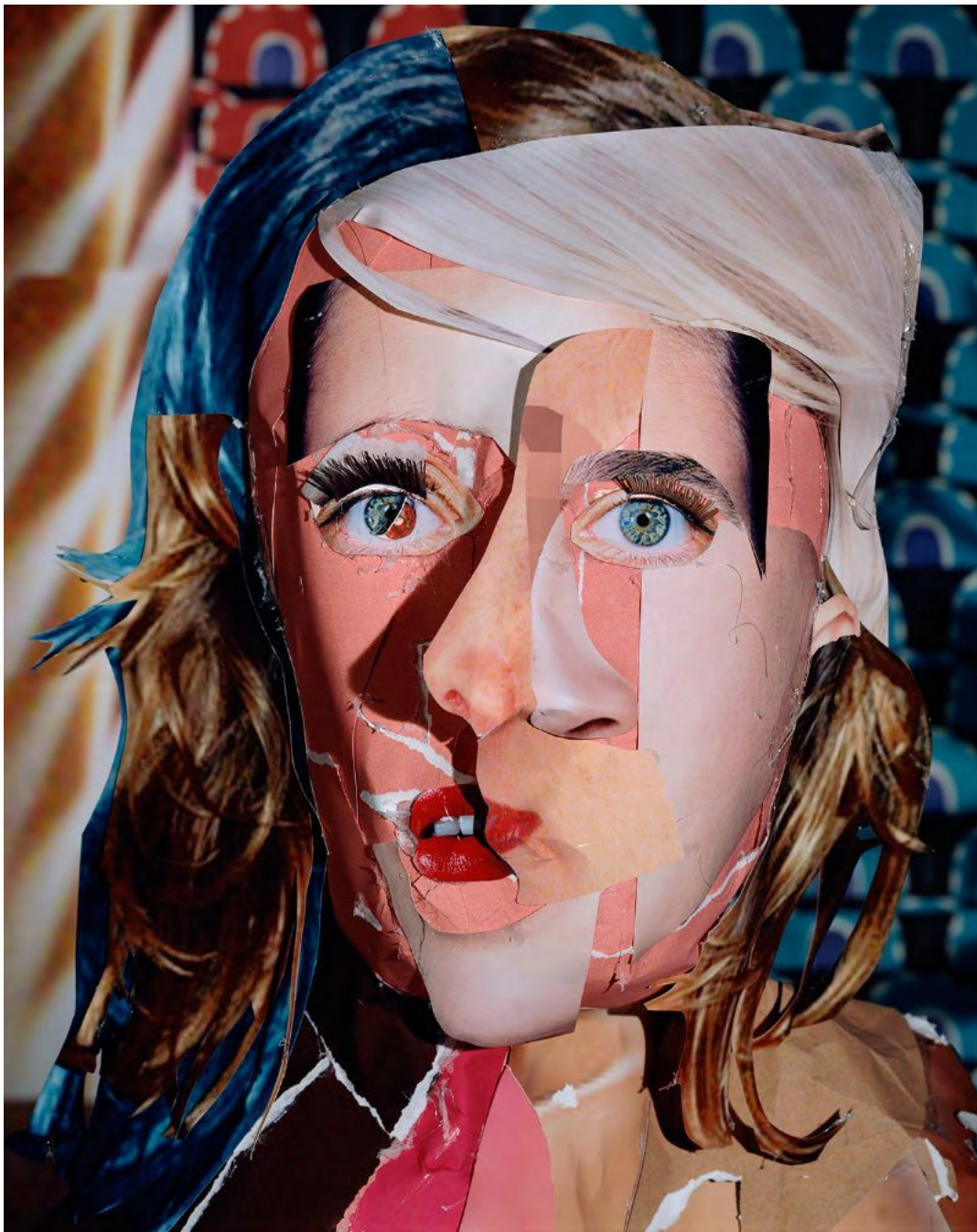
# M+B



**Daniel Gordon**

Installation View of *Still Lifes, Portraits & Parts*, solo show at WallSpace, New York  
October 28 – December 17, 2011

# M+B



**Daniel Gordon**  
*Red Eyed Woman*, 2011  
chromogenic print  
37-1/2 x 29-3/4 inches (95.3 x 75.6 cm)  
edition of 3 plus 1 artist's proof  
(DG.01.1075.37)



# M+B



**Daniel Gordon**  
*Lilies and Clementines*, 2011  
chromogenic print  
45 x 36 inches (114.3 x 91.4 cm)  
edition of 3 plus 1 artist's proof  
(DG.01.1080.45)

# M+B



**Daniel Gordon**

*Anemone Flowers and Avocado*, 2012

chromogenic print

45 x 36 inches (114.3 x 91.4 cm)

edition of 3 plus 1 artist's proof

(DG.01.1077.45)



DANIEL GORDON

Press and Press Releases



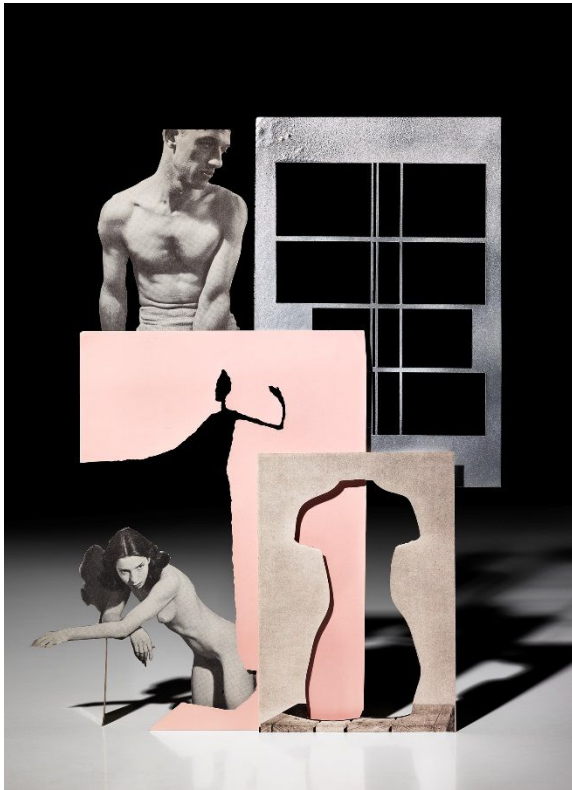


**DATE: February 1, 2018  
FOR IMMEDIATE RELEASE**

**MEDIA CONTACT**  
Alexandria Sivak  
Getty Communications  
(310) 440-6473  
[asivak@getty.edu](mailto:asivak@getty.edu)

## GETTY MUSEUM PRESENTS *CUT! PAPER PLAY IN CONTEMPORARY PHOTOGRAPHY*

**February 27 - May 27, 2018  
at the J. Paul Getty Museum, Getty Center**



*Models*, 2016, Matt Lipps (American, born 1975). Pigment print. Framed: 182.9 x 137.2 cm (72 x 54 in.). Promised Gift of Sharyn and Bruce Charnas. © Matt Lipps

**LOS ANGELES** – For most people, a photograph is fairly straightforward – an image on a piece of paper with four straight edges and four corners. But for some photographers, paper is not merely the end result of developing a photograph – it is a material that can be activated in a number of ways. *Cut! Paper Play in Contemporary Photography*, on view February 27-May 27, 2018, at the J. Paul Getty Museum, Getty Center, looks at the work of six contemporary artists who expand the role of paper in photography. Many of the works in the exhibition have been borrowed from Los Angeles-based collectors, institutions, or galleries, while others are from the Getty Museum's permanent collection.

"Within the Getty's very extensive collection of photographs from the birth of the medium to the present day, are a number of works that blur the line between photography and other mediums," says Timothy Potts, director of the J. Paul Getty Museum. "Cutting and otherwise manipulating the printed photograph, artists from the first half of the twentieth century on have created works in which the cutting, shaping and combining of images take the medium in radically new directions.

Exhibitions like this provide a context and historical perspective on the experimentations of many contemporary photographers today."

The exhibition includes an exploration of photographers' long-standing interest in the way paper can convey something beyond its physical presence. Spanning the years 1926 to 1967, works by artists like Manuel Álvarez Bravo (Mexican, 1902-2002), Alexander Rodchenko (Russian, 1891-1956), and Ei-Q (born Sugita Hideo, Japanese, 1911-1960)

feature cut-paper abstractions and figures modeled from paper that have been photographed. For example, Rodchenko's photograph *Giraffe* (1926-27) is a playful arrangement of figures modeled from paper that he created to illustrate a book of children's poems called *Samozveri* (Auto-animals). The curiosity of these artists set the stage for more daring contemporary experimentation.

The contemporary works on view focus on two themes, the first of which features artists who create paper models with images gleaned from current events, the internet, or books and magazines for the express purpose of photographing them. Daniel Gordon (American, born 1980) culls images from the internet, then cuts, tears, pastes, and assembles the printouts into three-dimensional sculptures, as in *Clementines* (2011), in which printouts are arranged to resemble and reference deeply saturated still-lives by Picasso, Matisse, or Cezanne. By printing digital images, assembling them to resemble a sculptural object, photographing that object with a large format camera, then digitally enhancing it, Gordon walks the line between analog and digital photography.

Matt Lipps (American, born 1975) inserts existing images into new contexts that extend their potential meaning. The works on view appropriate photographs reproduced in



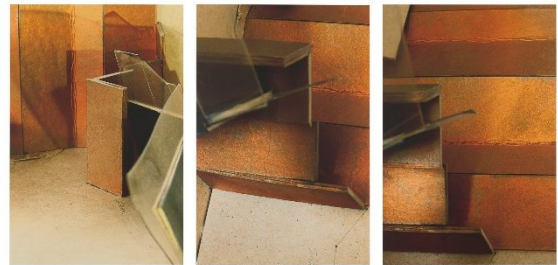
*Clementines*, 2011, Daniel Gordon (American, born 1980). Chromogenic print. Framed: 75.6 x 95.3 cm (29 3/4 x 37 1/2 in.). Collection of Alison Bryan Crowell. Courtesy Daniel Gordon and M+B Gallery, Los Angeles © Daniel Gordon



*Untitled (bar)*, 2008, Matt Lipps (American, born 1975). Chromogenic print. Image: 88.3 x 121.3 cm (34 3/4 x 47 3/4 in.). Hammer Museum, Los Angeles. Purchase. © Matt Lipps

publications associated with both high and low culture to comment on how images both reflect and shape our knowledge and experience. After selecting his images, Lipps arranges them into layered collages or models, using light and shadow to transform the images into a cultural tableau that he then photographs. His photographs are printed at a scale much larger than the original reproductions.

Thomas Demand (German, born 1964) is known for his large-scale photographs of meticulously constructed, life-size re-creations of architectural spaces and natural environments, including *Landscape* from 2013. During his year as an artist in residence at the Getty Research Institute (2011-12), Demand departed from this practice and began photographing architectural models, most notably those of John Lautner. A triptych based on the model for Lautner's design for an office building in Century City, California, will be on view.



*Goldstein #08, Goldstein #90, Goldstein #98, 2012, Thomas Demand (German, born 1964). Pigment print. The J. Paul Getty Museum, Los Angeles © Thomas Demand*



*Midnight Reykjavik #5, negative 2005; print 2007, Soo Kim (American, born South Korea, 1969). Chromogenic print. Image: 100 x 100 cm (39 3/8 x 39 3/8 in.). The J. Paul Getty Museum, Los Angeles © Soo Kim*

The exhibition also includes examples of photographs that are cut, incised, layered, or folded to introduce tactile, three-dimensional elements into what is usually thought of as a two-dimensional art form. Soo Kim (American, born South Korea, 1965) employs the techniques of cutting and layering to create areas of absence or disruption that imbue her images with dimensionality, as well as with the passage of time. Travel to distant locations has resulted in discrete bodies of work that reveal Kim's deep interest in architectural structures. Works made in Reykjavik, Taipei, and Panama City will be on view.

Christopher Russell's (America, born 1974) work confronts photomechanical reproduction with imperfect work by his own hand. Often using cheap lenses, he creates enigmatic

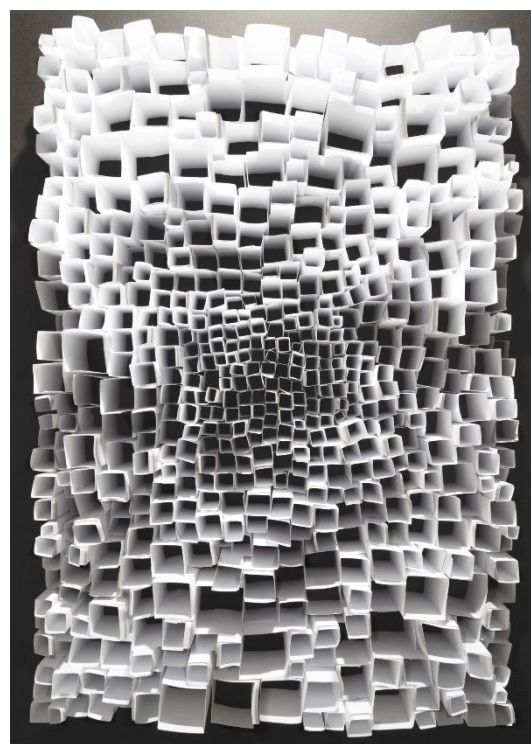


photographs that are intentionally out of focus or shot directly into the sun. Using razor blades, Xacto knives and other implements, he disrupts the surface by scratching, scraping, or gouging to reveal the white core of the paper. Some pieces, like *Explosion #31* (2014), show a series of controlled marks that result in intricate patterns resembling wallpaper, while *Budget Decadence* (2008) displays the violence Russell inflicts on the paper with a meat cleaver.



*Budget Decadence*, 2008, Christopher Russell (American, born 1974). Ultrachrome print hacked with meat cleaver. 61 × 91.4 cm (24 × 36 in.). Collection of Geoff Tuck and David Richards © Christopher Russell

Starting with simple materials and rules, Christiane Feser (German, born 1977) creates “photo objects” that operate in a middle ground between photography and sculpture. After cutting, folding, and layering paper into abstract compositions, Feser carefully lights each construction, often using flash, photographs it with a high-resolution digital camera, and makes a print on paper similar to that used in the construction. In *Partition 31* (2015), Feser uses folded pieces of paper that appear as a series of multi-sized cubes, but are actually a sophisticated visual puzzle that requires careful viewing from multiple angles.



*Partition 31*, 2015, Christiane Feser (German, born 1977). Pigment prints, cut, folded, and layered. Framed: 140.3 × 100.3 cm (55 1/4 × 39 1/2 in.). Collection of Trish and Jan de Bont © Christiane Feser

“The works in this exhibition demonstrate a variety of approaches used by artists to transform paper into objects with greater sculptural presence,” says Virginia Heckert, curator of the exhibition and head of the Department of Photographs at the Getty Museum. “Photography may be the starting point, with camera-made images altered by acts of cutting and modeling to introduce layered narratives and the passage of time, or it may put the finishing touch on a collage or construction that has been carefully conceived based on

existing images. This toggling back and forth between two and three dimensions and between existing and constructed images reminds us of the magical transformation that occurs in every photograph."

*Cut! Paper Play in Contemporary Photography* is on view February 27-May 27, 2018, at the J. Paul Getty Museum, Getty Center. The exhibition is curated by Virginia Heckert, head of the Getty Museum's Department of Photographs. On view concurrently in the Center for Photographs will be the exhibition *Paper Promises: Early American Photography*.

# # #

**The J. Paul Getty Trust** is an international cultural and philanthropic institution devoted to the visual arts that includes the J. Paul Getty Museum, the Getty Research Institute, the Getty Conservation Institute, and the Getty Foundation. The J. Paul Getty Trust and Getty programs serve a varied audience from two locations: the Getty Center in Los Angeles and the Getty Villa in Pacific Palisades.

**The J. Paul Getty Museum** collects Greek and Roman antiquities, European paintings, drawings, manuscripts, sculpture and decorative arts to 1900, as well as photographs from around the world to the present day. The Museum's mission is to display and interpret its collections, and present important loan exhibitions and publications for the enjoyment and education of visitors locally and internationally. This is supported by an active program of research, conservation, and public programs that seek to deepen our knowledge of and connection of works of art.

**Additional information is available at [www.getty.edu](http://www.getty.edu).**

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# M+B

## Los Angeles Times

### Cut, folded, pasted: Photography takes a twist and turn in the Getty's 'Paper Play'

By Leah Ollman  
April 24, 2018



"Cut! Paper Play in Contemporary Photography," a delightful teaser of a show at the Getty Museum, divides neatly into two complementary halves.

Three of the six artists in the show photograph collages or constructions they've made out of paper. Their works present as straight pictures, even if they've been composed through circuitous means.

The other three artists start with more or less conventional pictures and then set to dismantle

the veracity and transparency that photography implicitly carries.

Curator Virginia Heckert gives the show a bit of historical ballast by including some precursors from the museum's collection: a luscious, shadowy print by Francis Bruguière and another by Manuel Álvarez Bravo, whose curled sheet could easily pass as a model of a Frank Gehry bandshell.

The most engrossing piece in this first section is Daniel Gordon's "Clementines" (2011), a tabletop still life with a charismatically funky sense of space. Gordon fills a crumpled paper basket with the fruit of his hands, scissors and internet searches. He sets these little orbs with patchwork photographic skins against a background that poses multiple-choice options for defining place. This glorious ode to the unsettled nature of two-dimensional representation is what Cezanne might have made, had he used Photoshop.



# M+B

## The New York Times

### Art and Museums in NYC This Week

By Roberta Smith  
February 16, 2017



Daniel Gordon's "Simple Fruit" (2016).

**'DANIEL GORDON: NEW CANVAS'** at James Fuentes (through Feb. 26). Mr. Gordon constructs elaborate still lifes out of paper, photographing them and printing them out at blown-up sizes. They have a tropical redundancy, featuring pieces of fruit with Cézannesque fractures. Mr. Gordon then edits these images on the computer, making spare abstractions from the outtakes. Completely digital, these are printed on canvas and resemble painted collages of the Motherwellian kind. Here, in his first show at the James Fuentes gallery, real and unreal play tag, and both win. (Roberta Smith)

# M+B

FOR IMMEDIATE RELEASE

## DANIEL GORDON *Selective Color*

April 28 – June 17, 2017

### Opening Reception

Friday, April 28, 2017 from 6 to 8 pm



**M+B** is pleased to present *Daniel Gordon: Selective Color*, the artist's second solo exhibition with the gallery. The show runs from April 28 through June 17, 2017, with an opening reception on Friday, April 28 from 6 to 8 pm.

Daniel Gordon uses both analog and digital photographic processes to compose, manipulate and re-double content. In recent years, the artist has adapted the art historical genre of the still life as a means to work across multiple formats, bridging the handmade with computer-based processes. The show's title refers to the Photoshop tool that allows for colors to be selectively layered in an image and addresses the hybridized terrain of the photographic medium today.

To make his still life pictures, Gordon begins by sourcing pre-existing common still life subjects from the Internet. He digitally enhances and repeats the images, prints them out and manually cuts and constructs elaborate three-dimensional paper tableaus in his studio that are then photographed with an 8 x 10 large format camera. Merging the two dimensional with the 3D, the resulting works are a combination of sculpture, collage and

assemblage and recall the recurring forms and fractured pictorial planes in works by Matisse and Cézanne, as well as Dadaist collage.

In the new series of Screen Selections, the artist's familiar subjects from his Still Lives reappear as abstracted forms. Printed on canvas, these works are created through a process wherein Gordon culls different sections and elements from his Still Lives to create spare abstractions through a subtractive layering process in Photoshop. These compositions signal a turn towards a more formalist engagement with color and shape and explore the expressive, improvisational potential of the digital. The exhibition will also mark the debut of expanded Screen Selections as indoor murals, conceived specifically for the gallery space.

**Daniel Gordon** (b. 1980, Boston, MA and raised in San Francisco, CA) received his BA from Bard College and MFA from the Yale School of Art. Recent solo exhibitions include *New Canvas* at James Fuentes, New York; *Hand, Select & Invert Layer* at Bolte Lang, Zurich; *Fruits et Riche Vaisselle Sur Une Table 1640-2015* at One Star Press in Paris; *Shadows, Patterns, Pears* at Foam Museum, Amsterdam; and *Screen Selections and Still Lives*, Wallspace, New York. Gordon's work has been included in the thematic exhibitions *New Photography* at the Museum of Modern Art in New York; *Greater New York* at MoMA PS1, New York; and *Secondhand* at Pier 24, San Francisco, among others. In 2018, his work will be on view in *Cut! Paper Play in Contemporary Photography* at the Getty Museum in Los Angeles. Notable press includes *Frieze*, *The New York Times*, *ARTFORUM*, *Modern Painters* and *The New Yorker*. He is the winner of the prestigious Foam Paul Huf Award. Gordon has been a critic in photography at the Yale School of Art. His work can be found in the collections of the Guggenheim Museum, New York; Museum of Modern Art, New York; and Museum of Contemporary Art, Chicago, among others. A monograph, *Still Lives, Portraits & Parts* was published by Mörel Books in 2013. Daniel Gordon lives and works in Brooklyn.

Location:	<b>M+B</b> , 612 North Almont Drive, Los Angeles, California 90069
Show Title:	Daniel Gordon: Selective Color
Exhibition Dates:	April 28 – June 17, 2017
Opening Reception:	Friday, April 28, 6 – 8pm
Gallery Hours:	Tuesday – Saturday, 10 am – 6 pm

For press inquiries, please contact [info@mbart.com](mailto:info@mbart.com). For all other inquiries, contact Shannon Richardson at [shannon@mbart.com](mailto:shannon@mbart.com) or Jonlin Wung at [jonlin@mbart.com](mailto:jonlin@mbart.com).

# # #

# BolteLang

*Hand, Select & Invert Layer*

Daniel Gordon

27<sup>th</sup> August – 8<sup>th</sup> October 2016

Opening 26<sup>th</sup> August, 6 - 9 pm

Daniel Gordon is known for his colourful, patterned photographs, portraits, still lifes, and photographic abstractions printed on canvas: so-called *Screen Selections*. In his first solo exhibition at BolteLang Gordon will present a site-specific wallpaper installation alongside new still lifes and screen selections.

Gordon's still lifes include classic subjects such as vessels, fruit, plants and vegetables. He culls photographic images from the Internet, combining them with his own digitally drawn motifs, and uses them to build three-dimensional tableaus, which he then photographs with an 8 x 10 view camera. After the photograph is taken, the sculptures are dismantled and background patterns are re-used to make new works. Using a manual cut-and-paste technique, Gordon builds forms that expand upon the rich history of collage and appropriation, while also nodding to the long lineage of the painted still life (Matisse's colourful arrangements, Wiener Werkstätte textiles, Cézannes still lifes, and digital artifacts come to mind).

Gordon's subject matter lies in a series of binaries that frequently coexist in his photographs: Wholeness and fracture, analogue and digital, classical and contemporary. These dualities are underscored through the process itself: torn edges are left raw, forms fuse and separate, teetering between completion and dissolution, machine and man.

The wallpapers appear for the very first time in *Hand, Select & Invert Layer* and are based on background elements in his photographic works.

*The exhibition was curated by Claudia Groefflin Ziltener.*

Daniel Gordon (born 1980 Boston, MA, raised in San Francisco, CA, lives and works in Brooklyn, NY) earned a Bachelor of Arts from Bard College in 2004, and a Master of Fine Arts from the Yale School of Art in 2006.

Recent solo exhibitions include: *Fruits et Riche Vaisselle sur une Table*, One Star Press, Paris (2015), *Shadows, Patterns, Pears*, Foam Museum, Amsterdam (2014), *Screen Selections and Still Lifes*, Wallspace, New York (2014), *The Alphabet*, The Suburban, Oak Park, IL (2014), *Shadows and Pears*, The Horticultural Society of New York (2013), *The Green Line*, M+B Gallery, Los Angeles (2013)

Daniel Gordon's work is part of the collections of The Museum of Modern Art and the Guggenheim Museum in New York.



# M+B

## ArtReview

October 2016

Daniel Gordon *Hand, Select & Invert Layer*

*BolteLang, Zürich 27 August – 8 October*

The American artist Daniel Gordon, born in 1980, is a little too old to be a digital native; nevertheless, his photographic practice has expanded as the potential of online image sourcing has grown. Now that a Google image search has become an easy reflex, Gordon's exhibition at BolteLang has an old-fashioned subject, dominated as it is by four large photographic still lifes, as well as two wallpaper installations and nine smaller framed *Screen Selections* (all works 2016), all generated by processes of digital research, sampling and collage.

The largest work, *Still Life with Fruit and Ficus*, is 151cm tall and 188cm wide, while the other three are in portrait format, all 126cm tall and 101cm wide. Each is the sole document of a set pieced together only for the camera's eye, in which block colours and graphic scribbles brightly frame traditional still-life subjects the artist found online – emblematic ancient clay vessels and symbolically laden perishable fruit, fish and plants. In the background of the aforementioned work, for example, a jagged pattern frames the upper section of the picture, and similar patterns are printed onto paper wrapped around blocks on which sit various jugs, amphora, two pots holding bouquets, gourds

and fruit. The still lifes offer a lexicon of image presentation and reproduction: some of the objects are propped, cutout flat images; other flat printed things are overshadowed by duplicate prints just behind, destabilising the edges of the object; while some forms – pears or rotting bananas, say – are reconstructed in three dimensions from taped-together prints of pears and bananas. Some shadows fall naturally, confirming the real depth in the staging; others are reworked and reprinted silhouettes – appearing, for example, in *Still Life with Oranges, Vessels, and House Plant*, as if the shadow were burning through the back of the tableau. The 20 × 25 cm camera print clarifies the imperfections of other graphic manipulation at previous stages of the image's construction, such as a pixelated Photoshop selection or the lined grain produced by a defective printhead reproduced on paper props.

Two gallery walls are covered by repeat-pattern wallpaper, *Zig-Zag in Black* and *Zig-Zag in Blue* respectively. The blocky broken lines, like a cartoon of disrupted transmission, generate movement behind the superficially calm portrait still lifes. Similar jagged forms are found in *Screen Selection 11*, in which added

striations of layers picked up by the computer colour selection make the print – while in entirely different media – even more reminiscent of poor television reception. All the *Screen Selections*, 50 by 40 cm in size, are composed of elements digitally culled during Gordon's process of photograph construction and are equally nostalgic, albeit tuning in to the early to mid-twentieth century, with cheery, blunt rhythmic shapes being printed onto canvas, then crisply mounted on aluminium.

Gordon's still lifes dominate the show, thanks to their detail and the labour evidently involved in their creation. He does not force comparisons to the umpteen precursors in the genre; he is also clearly indebted to Warhol's generation and artists such as John Baldessari and John Stezaker who are incisive with scissors and selection. Yet in his construction, dissection and reconstruction of subjects, and the creation of enclosed, fractured and immersive scenes, he makes one think also of the anatomy illustrators of the Renaissance who combined science and memento mori when they flayed and revealed their human subjects. Just as they did, Gordon is peeling back an anatomy that is both familiar and strange. *Aoife Rosenmeyer*



*Still Life with Fish and Oysters*, 2016, pigment print on luster paper, 126 × 101 cm.  
Photo: Thomas Strub. Courtesy the artist and BolteLang, Zürich

## It's Nice That

### Daniel Gordon plays with perspective with his brightly coloured collaged works

October 25, 2016

By Rebeffa Fulleylove



Potatoes and Leeks



Still Life with Orange Vessels and House Plant



Still Life with Fish and Oysters

The work of artist Daniel Gordon is multicoloured, full of fruity shapes and vases, and organised into neat little tableau-like constructions. Combining found imagery from the internet with his own digitally drawn forms, Daniel uses both to create 3D scenes, which he then photographs with an 8 × 10 view camera. Changing the perspective and format of these works is a big part of his process as Daniel then dismantles the sculptures to use the parts in other pieces.

His take on collage is an extension of traditional cut-and-paste artworks and Daniel references other forms of art in his work through portraiture. His chosen subject matter of vessels, plants, fruit and veg is a nod to classic still life paintings, yet his colourful and playful approach makes each image more than just a static study.

We featured New York-based Daniel three years ago when his works were less complex and busy. Now, it feels Daniel has found a rhythm as his artworks are the careful balance of 2D and 3D elements that trick and excite the viewer. His most recent set of works were just on show at BolteLang in Zurich for a show called *Hand, Select and Invert Layer*.



# NOWNNESS

## Art21: Daniel Gordon Looks Back

The New York-based organization takes us into the genre-blurring artist's Brooklyn studio

July 27, 2016



The work of American artist Daniel Gordon lies somewhere between the fields of photography and sculpture. Having shown his work at New York's MoMA PS1 and Amsterdam's Foam museum, where he won the Paul Huf photography award in 2014, the artist is known for the vibrant and often-perplexing documentation of his working practice.

Though his final works are almost always photographic prints, they are the result of meticulously set up still lifes. Each composition is made up of found images of objects that are printed or taken from magazines and arranged in three-dimensional collages.

Here, a new film by Art21, known for its flagship PBS series *Art in the Twenty-First Century*, which this season will be hosted by actress Claire Danes, takes us into Gordon's studio—a door away from where his artist wife works.

*Art21 is a New York-based arts organization offering a first-hand look at established and emerging contemporary artists across the world, including its flagship documentary series, Art in the Twenty-First Century.*

Watch it here: <https://www.nowness.com/story/art21-daniel-gordon>



## Frieze

### Construction Sight: How a generation of artists is re-ordering the building blocks of photography

By Aaron Schuman  
April 2015

Given the shape-shifting flexibility images have acquired in the digital age, photographic content should have gained prominence over photographic form. Indeed, as photographs migrate with ever-greater ease from the camera to the screen, to the internet, to print, to the increasingly relevant photo-book and to mass-media outlets, their physical properties fluctuate. So much so that many artists working with photography are focusing less on how a photograph is made than why. For these artists, photography is defined more as a medium in the most fundamental and intangible sense of the word – as a means by which something is communicated or expressed – rather than as a singular object or substance in its own right.

But a number of young artists in recent years have been countering this definition. As the artist and writer Chris Wiley noted in his essay 'Depth of Focus' (published in *frieze* in late 2011), they are choosing to foreground the formerly 'repressed' aspects of the medium – 'the physical support upon which the image is registered, myriad chemical and technical processes, as well as the numerous choices that were made by the photographer in capturing the image'. These artists were born in the late 1970s and early-'80s and were the last to be educated primarily in darkrooms and photographic studios, spellbound early on by the alchemical magic and intimate physical connection to the photograph that these environments provided. They were also the first to mature alongside a rapidly evolving and increasingly ethereal digital medium, which has rendered the darkroom – along with nearly all of the analogue machines, methods and materials associated with it – practically obsolete.



Chris Wiley, *Dingbat (12)*, 2014, archival inkjet print mounted on aluminium; artist frame with faux ostrich leather, 106 × 71 cm. Courtesy: the artist and Nicelle Beauchene Gallery, New York

A remarkable shift has occurred in the years since the publication of Wiley's text. Many of the artists he cited – including Michele Abeles, Walead Beshty, Lucas Blalock and Mariah Robertson – have become increasingly visible and fluent in this new-found language. In tandem, many of the recent discussions within both art and photographic circles have revolved around photography's formal properties, material processes and technical histories. A growing number of artists working with photography are successfully countering both the deconstructionist tendencies of 20th-century postmodernism and the increasing ubiquity of digital imagery. Loosely gathered under the banner of 'constructed photography', their work makes the scaffolding of the photographic medium explicit and intricate. In so doing, it is re-establishing and, as the term implies, re-building photography as both a technical endeavour and a physical medium.

# M+B

But with this emphasis on photographic form, certain fundamental structures upon which the medium is built – and which these constructions still contain – have perhaps been obscured. Several exhibitions in 2014 – including ‘What is a Photograph?’ at the International Center of Photography, ‘Fixed Variable’ at Hauser & Wirth New York and ‘Under Construction’ at Amsterdam’s Foam Photography Museum, amongst others – centred upon formal and material concerns to such an extent that content outside of these aspects was often rendered secondary or even superfluous; so much so that the introduction to ‘Fixed Variable’ confidently stated: ‘These works are not about the content of the photograph.’



In the face of a dominant digital culture, it is certainly valid to recognize and reassert the formal potential of the photographic medium. But, no matter how introspective, process-driven or structurally focused it is, photography is foremost a medium based on seeing; it is always about content, even if that content is photography itself.

Looking at the latest output of some of the contemporary artists working with constructed photography, it becomes apparent that their content is not arbitrary; rather, it is often precisely what determines its form. Furthermore, much of these artists’ work continues to reflect upon traditions established within the medium long ago. It remains a ‘window onto the world’, albeit one that explicitly calls attention to the window-frame itself, and often bears partially obscured, shattered, distorted, stained or digitally etched – rather than transparent – glass.

Wiley’s own recent series, ‘Dingbats’ (2013–14), comprises frames made of materials ranging from faux ostrich leather to seashells to carpeting to corrugated steel. Within these frames are elegantly abstracted, closely cropped images of various urban corners, surfaces and architectural details found throughout Los Angeles. The framing, in fact, complements and powerfully emphasizes the photographs’ potent textural qualities, as well as their rigorous compositions. The matte tactility of the faux ostrich leather frame that surrounds Dingbat (12) (2014), for example, is not simply an ostentatious

gesture; it emphasizes the rough finish of the sun-drenched red stucco, concrete and chipboard seen within the image, and intensifies its glistening redness to almost blinding levels. Reminiscent of canonical works by figures such as Paul Strand and Minor White, ‘Dingbats’ is a concentrated meditation on how physical spaces can be creatively seen and lyrically constructed within the photographic frame – aspects amplified by the eccentric framing.

Hannah Whitaker’s ‘Cold Wave’ (2014), an exhibition held at Los Angeles’s M+B gallery, was inspired by the logician Kurt Gödel’s notions of incompleteness and unknowability. Here, Whitaker presented works that used hand-cut geometric interruptions in the film plane to prismatic and kaleidoscopic effect, transforming a selection of landscapes, portraits and still lifes into complex and disorientating structures. Her idiosyncratic, yet seemingly systematic, processes are certainly foregrounded, complicating the conventionally straight photographic images that underpin them. A snowy wood at dusk is filtered through a cut-paper illusion of stacked cubes (Arctic Landscape (Pink Sky), 2014); a serene portrait of a young

# M+B



Daniel Gordon, Skull and Seashells, 2014, c-type print, 1.5 × 1.7 m. Courtesy: the artist and WallSpace, New York

is filtered through a cut-paper illusion of stacked cubes (Artic Landscape (Pink Sky), 2014); a serene portrait of a young woman in an intricately woven, woollen jumper is scattered into an irregular pattern of small rough triangles (Portrait with Sweater (Albers), 2014). But, rather than entirely obscuring or abstracting the view, Whitaker draws our eye ever-deeper into her richly detailed works via the picture plane itself. Recognizing the photographic material at their core, we instinctually attempt to piece together the dispersed, but not entirely disparate, parts – eager to make sense of these visual puzzles.

Similarly, Daniel Gordon's series of still lifes, exhibited in 'Screen Selections and Still Lives' at WallSpace gallery in New York in 2014, determinedly rejects the transparency and clarity of the traditional picture plane. But rather than interrupting the structure of the images via the camera or print itself, Gordon borrows photographs from the internet and digitally manipulates, enhances, repeats and prints them. He then builds elaborate studio sets out of them, which echo traditional still-life compositions, and ultimately

photographs the sets themselves to create a dizzyingly multilayered yet singular image. The works explicitly reference the painterly approaches of Paul Cézanne, Henri Matisse and Pablo Picasso (amongst others), in which classical perspective and realism are ignored and relationships between objects take precedence. Yet, because Gordon has originally culled each element from an ever-growing online archive of digital images, his is a new vision of our contemporary visual landscape: one in which photographic representations, rather than objects themselves, are the subject of composition and contemplation; one where images have become symbiotic with, rather than symbolic of, the physical world itself.

Artists such as Sara Cwynar and Matt Lipps also use pre-existing photographic imagery in their work, but they gather it from pre-digital sources that reference analogue photography. Lipps's series 'Library' (2013–14) draws from the 17-volume set of books published by Time-Life in the early 1970s, Library of Photography, which once served as a practical and historical guide to the medium. Lipps takes images featured in these educational publications and turns them into small, cardboard cut-out totems or souvenirs of photography's past – which he then places on shelves within a photographic cabinet of curiosities lined with colour-toned images from his own back catalogue. 'Library' exhibits the ways in which photography was once taught and understood, and how the world at large was once categorized within the confines of photography.

Similarly, Cwynar's interest lies primarily in dated darkroom manuals and pre-digital commercial photographic culture. In her series 'Flat Death' (2014) she applies forms of collage, sculptural construction, re-photography and manipulation to images that once served to glamourize and fetishize what they depicted. Mid-20th-century stock images, such as that seen in Display Stand No. 64 cons h. 8 ¼" w. 24" D. 16 ½", featuring a shop display of breath mints and chewing gum, are dismantled and then refreshed through Cwynar's various processes. These highlight the antiquated trickery, waning effect and underlying banality of the images and, at the same time, accentuate their renewed contemporary value as forms of vintage curiosity and kitsch. Both Cwynar and Lipps make their methods explicit, yet the subjects within each work – in these particular cases, photographs themselves – are what captivate us.



# M+B

Rather than addressing particular histories, Asger Carlsen's 'Hester' (2011–12) and Noémie Goudal's 'Observatoires' (Observatories, 2013–14) take on the familiar photographic tropes of the female nude and architectural typology, respectively. Both artists apply contemporary techniques to well-worn territories in a bid to reinvigorate them. Carlsen's deformed, excessively limbed and headless nude bodies – created entirely on screen but bearing the influence of artists such as Hans Bellmer – take full advantage of photography's digital flexibility and seamlessness. Carlsen's manipulation is so upfront and extreme that it's impossible to ignore – and yet the raw, physical presence of these figures is powerful enough to introduce an entirely new photographic perspective on the human form. Goudal also invents realistic yet fictional photographic constructions through the amalgamation of existing ones – in her case, by digitally aggregating fragments from images of concrete architecture found throughout Europe. She then reworks them into large-scale photographic backdrops that she re-photographs within barren landscapes or seascapes. The series reflects the influence of Bernd and Hilla Becher, yet catalogues a group of imagined rather than real post-industrial architectural monuments, which nevertheless convey a sense of rigour, purposefulness and stature.



No. 64 CONS. H. 8 ¼" W. 24" D. 16 ½"

Sara Cwynar, Display Stand No. 64 H. 8 1/4" W. 24" D. 16 1/2", 2014, chromogenic print, 76 × 91 cm.  
Courtesy: the artist and Foxy Production, New York

Lorenzo Vitturi's cycle of work, 'Dalston Anatomy' (2013), is an evocative exploration of London's Ridley Road Market, an area threatened with rapid gentrification. Vitturi attempts to preserve the spirit of the market and the neighbourhood by redefining the role of the traditional photographic documentarian. In making this series, Vitturi not only photographed on site in a traditional documentary manner, but also brought debris from the market into his nearby studio to create precarious and exotically imaginative sculptures and intricate collages, which he then re-photographed. Small towers of artificial flowers, hair extensions, potatoes, pig's trotters and powdery pigments are held together in a slapdash manner by long nails, strings and skewers; photographic portraits of market-goers are littered with, and obscured by, colourful dust and detritus that chimes with their outfits. Blatantly manhandled and multilayered, 'Dalston Anatomy' places the emphasis on its own making, but the content of these pictures also indicates a profound desire to commune with and communicate the world outside of the limits of photographic production. As Vitturi explained in a 2013 interview: 'These images [...] were not just simply the result of my secret imagination, but were, in fact, deeply connected with a wider reality.'

Edward Weston – the celebrated practitioner and champion of photography as a distinct art form – wrote in his 1943 essay 'Seeing Photographically': 'The photographer's most important and likewise most difficult task is not learning to manage his camera, or to develop, or to print. It is learning to see photographically.' By contorting, Twister-like, across the realms of the darkroom and the studio, the analogue and the digital, the artistic and the vernacular, and the historical and contemporary, these artists collectively reflect the seismic changes that have occurred within photography, and culture at large, during the rise of their generation. Keeping up with revolutionary shifts in technology, they have had to learn and then relearn their medium over and over again and, in so doing, are experimenting with, and stretching the reach of, its processes and properties. But in creating work that blatantly bears the marks of its making, and wears its structural form like an exoskeleton, they have also cleverly established new ways in which the content at photography's core can be represented and understood. In renovating and rebuilding photographic form, they are also constructing new ways to see, and to learn to see, photographically.



# Celebrate Art

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## ART SCENE



From *California*, 2014, by Sam Moyer.

### JOHN HOUCK

In the past year, photo works by this L.A. artist have landed in the collections of the Guggenheim and the Los Angeles County Museum of Art. It's easy to see why. Houck, who studied computer science, architecture, and fine art, uses complex imagery to explore a broad array of themes, from digital technology to memory. The results range from crisply composed still lifes to the ombre abstractions of his acclaimed "Aggregates" series. For that ongoing project, Houck codes multicolor grids, which he prints, creases, and then photographs, creating the results again (and often repeating the entire process) so that certain folds are three-dimensional and others exist only in



Photographer Daniel Gordon with his camera in New York. Top: His 2014 work *Summer Fruit*.

### SAM MOYER

This Brooklyn artist has repeatedly tested the boundaries of painting—bleaching canvases or stitching Barnett Newman-like configurations from movers' blankets. But her sold-out show at the Rachel Uffner Gallery last spring marked a breakthrough for Moyer. Pursuing an intriguing vein in trompe l'oeil, she paired broken sheets of marble with canvases that were dyed to mimic stone and shaped to fit flush against the slabs. "She stepped up and took her surfaces and scales into realms less predictable," says critic Jerry Saltz. "She is striking her own ideas of composition and hopefully will take on other materials."

### DANIEL GORDON

Meticulously arranged and undeniably gorgeous, the work of this Brooklyn photographer requires an almost perverse amount of preparation. Cutting up hundreds of images from magazines, newspapers, and printouts, he constructs elaborate three-dimensional collages—primarily still lifes or portraits—and photographs them against graphic backdrops, enhancing colors and shadows in postproduction before making a final chromogenic print. (His latest pieces are on view through December 20 at Wallspace gallery in New York.) His time-intensive labors haven't gone unnoticed: Earlier this year he received the prestigious Foam Paul Huf Award for a photographer under the age of 35.

An installation view of three recent works from John Houck's "Aggregates" series.



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# M+B

## ARTFORUM

### Critic's Pick: Daniel Gordon

Courtney Fiske  
December 2014



Daniel Gordon, Summer Fruit, 2014, chromogenic print, 60 x 70".

Daniel Gordon locates his photographs through a triangulation of painting, collage, and cutout. His C-prints compose still-life fare in complex tableaux, which he lights in-studio and captures on large-format film. Sourced from the Internet and cut freehand from printer paper, each element is inserted in a topography that makes little effort to disguise its seams. Plants sport skeins of hot glue; vases build up from clipped geometries; and apples resemble disused origami. Paper figures as a material at once volumetric and planar, drawn into space through facets and folds or collapsed into flatness by an abruptly scissored edge.

In *Summer Fruit* (all works 2014), Technicolor edibles occupy a field of clashing dots, checkers, and stripes. If the still life has historically been keyed to imaginative consumption, presenting spreads for the viewer to fictively digest, Gordon's scene precludes the same. His watermelons are conspicuously shrink-wrapped, his strawberries an unculinary cyan. Nature is made luridly artificial, as if to parody the still life as an art-historical cliché, wherein foodstuffs become vehicles of symbolic elaboration: a peach for fecundity, a peeled lemon for transience. Like the other photographs on view, *Summer Fruit* courts overdetermination. Apples and artfully ruffled tablecloths recall Cézanne's late still lifes, while jars with doubled, upturned lids invoke Cubism's signature mode of de- and recomposition.

This is to suggest that, for all their disjuncture, Gordon's C-prints are deeply familiar. Photographic space is dispersed only to be consolidated under the sign of modernist painting and papier collé. It's a seductive gesture, though one whose implications, both for photography and for modernism, are not entirely clear.



## WALLSPACE

Daniel Gordon

*Screen Selections and Still Lifes*

October 30 - December 20, 2014

Opening reception Thursday, October 30<sup>th</sup> 6-8pm

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Wallspace is pleased to announce *Screen Selections and Still Lifes*, Daniel Gordon's second solo exhibition at the gallery, opening Thursday, October 30th and running through December 20th.

The exhibition is comprised of two bodies of work, a new group of large-scale still lifes, the artist's most ambitious and complex to date, and a new body of work, *Screen Selections*, which takes the textile-inspired backdrops Gordon uses in constructing his tableaux as a point of departure.

The still lifes on view compress a range of historical iconography into one cacophonous plane through a post-internet assemblage that includes analog and digital processes. Skulls, vases, fruit and vegetables are rendered in impossible perspective, made manifest through an obsessive culling and meticulous reconstructing of internet images. Here, Cubism, German Dadaism, Fauvism, Wiener Werkstaette textiles and digital artifacts collide to form a vibrant surface, reverberating across time periods and styles.

While the still lifes are immersive and almost psychedelic in their optical density, the *Screen Selections* assert themselves as abstract compositions that appear divorced from time, place or context. In these works, Gordon selects sections from his constructed backgrounds and re-presents them as their own discrete, self-referential works. The patterning and colors that once framed objects within the compositions are now foregrounded and flattened out, reintroduced into the two-dimensional plane (i.e. screen) from which they were initially extracted.

Daniel Gordon (b. 1980, Boston, MA) holds a BA from Bard College and an MFA from Yale School of Art. He is the recipient of the 2014 Paul Huf Award and has participated in numerous important group exhibitions including *New Photography 2009* at the Museum of Modern Art, NY and *Greater New York 2010* at MoMA PS1. His work is currently on view in a solo exhibition, *Shadows, Patterns, Pears*, at FOAM, Amsterdam and in *Secondhand*, at Pier 24, San Francisco. The following books on his work are available at the gallery: *Still Lifes, Portraits and Parts*, (Morel, 2013); *Flowers and Shadows*, (Onestar Press, 2011); and *Flying Pictures*, (powerhouse Books, 2009).

For more information please contact Nichole Caruso,  
nichole@wallspacegallery.com, (212) 594-9478.

# M+B

## The New York Times

### Daniel Gordon: 'Screen Selections and Still Lives'

Karen Rosenberg  
November 06, 2014



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

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.



# THE NEW YORKER

## Going On About Town: Daniel Gordon

Large, pattern-on-pattern photographs make Matisse look like a minimalist. Each of Gordon's pictures is an elaborate construction involving the classic subjects of still-life (vases, flowers, shells, a skull) lifted from the Internet and refashioned as wonky sculptural objects. Arranged on stepped-up platforms as if in a shop window and backed with a crazy-quilt patchwork of dots, plaids, and squiggles, the entire setup is then photographed and Photoshopped until the distinction between reality and artifice completely dissolves. Gordon also isolates and blows up elements of the backdrops in smaller graphic abstractions, which can't compete with the still-lives when it comes to delirious visual pleasure. Through Dec. 20.

Wallspace  
619 W. 27th St.  
New York, NY 10001  
<http://wallspacegallery.com>  
212-594-9478



# M+B

*NEW YORK*  
nymag.com

## 27 Must-See Art Exhibits Opening This Fall

By Ian Epstein  
August 25, 2014



Daniel Gordon's Summer Fruit (2014), at Wallspace.

*Hopefully, you've had a few minutes to play around with our Fall Entertainment Generator. But if you're looking for straight and simple lists of things to look out for by medium, we'll be breaking them out separately. Here's a look at fall art exhibitions and installations.*

### **OCTOBER**

10/30

Daniel Gordon

Through 12/20, Wallspace

Culling bits of new and old media, Gordon builds multidimensional assemblages, then flattens them out.

# Cut and Paste

by Claire Barliant

She has mermaid hair. It shimmers and sparkles, a royal blue that radiates light and appears almost neon. The hair falls in waves around her face, and her eyes are staring at some distant point. Her look is not so much vacant as pensive. Her full lips are slightly parted, as though she were lost in thought, and had just remembered something important and needed to concentrate for a few minutes. One of her eyes is green, the other strikingly blue, both wreathed in thick black lashes, and her nose is gently freckled, which only adds to her allure, as does a beauty mark on the top right corner of her lip. What is she thinking of, this girl with the mermaid hair? Does she know how beautiful she is? I imagine us sitting across from one another on the subway in New York, me staring at her covertly, or trying to, from behind a book, and her looking off into space, unaware of her effect on everyone around her. When she exits the train, it's like someone dimmed the lights in the car. She took something with her but no one knows exactly what.

Thirty-nine years ago, in an essay titled *Photography, Vision, and Representation*, Joel Snyder and Neil Walsh Allen expressed disappointment in photography criticism, saying that most critics who write about photography often focus on the contrast between reality and artifice, or on the mechanics of a camera and how it is similar to the way that the human eye functions. Such comparisons, they note, often comment on the 'supposed resemblance of the human eye with its lens and its retina to the camera with its lens and film.' Bullshit, Snyder and Walsh Allen respond (I paraphrase). A photograph

cannot show us what we ourselves would have seen had we been standing in the same spot as the photographer. He then writes the following:

A photograph shows us 'what we would have seen' at a certain moment in time, *from a certain vantage point if we kept our head immobile and closed one eye and if we saw with the equivalent of a 150-mm or 24-mm lens and if we saw things in Agfacolor or in Tri-X developed in D-76 and printed on Kodabromide #3 paper.*<sup>1</sup>

When I read this quote, I thought, "phew". What a relief, to be liberated from having to rehash the weary themes so often used to frame photographic work: that photographs frequently 'trick' us, and do not show us what is 'real.' Or that other chestnut: focusing on the process rather than the subject matter. That's why I open this essay with a formal analysis of sorts, a description of Gordon's *Portrait with Blue Hair*, 2013. It is refreshing to have a change of topic, to be able to talk about the subject, and how it makes me feel, rather than the fact that the image is composed of cutouts, fragments of images mostly found on the Internet, then expertly cobbled together by Gordon to make a sort of Mrs. Frankenstein, a three-dimensional collage that is dismantled after the picture has been taken. It seems to me that with most contemporary photography criticism there is little time spent on the actual experience of looking, on trying to articulate what a photograph does for the viewer, what sort



<sup>1</sup> Joel Snyder and Neil Walsh Allen, *Photography, Vision, and Representation*, *Critical Inquiry*, Vol. 2, No. 1 (Autumn 1975): 152.





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of unexpected treasures it might hold. This is especially true for photographers like Gordon, who aren't making documentary or abstract photographs, but something different, something in its own category altogether, perhaps best called, for now, studio-based. What a relief not to have to talk about all that, because when I look at Gordon's most recent work, I have no desire to talk about photography at all: instead I want to talk about his work in relation to painting. Specifically modernist painting, and even more specifically Matisse (although Gordon's work also makes me think of Dadaist collage and photomontage by the likes of Hannah Höch or John Heartfield).

Matisse was no stranger to photography, and later in his career, in the thirties, he made a point of photographing his work while it was in progress. This was a defensive strategy: he had been criticized for making paintings that seemed facile, and wanted to prove the world that his process was time-consuming and tortured. In that he succeeded: an exhibition at the Metropolitan Museum of Art in 2012, *Matisse: In Search of True Painting*, exhibited his photographs alongside the finished work, and the results are startling. An Armenian photographer named Matossian took at least ten photographs of Matisse's *The Large Blue Dress* (1937) from February 26 through April 3, 1937. What you see is the gradual development from a composition that is fairly realistic and perspectively convincing, to one that is more quintessentially Matisse: flattened, with contrasting patterns, and bursting with color. Knowing that his progress was being documented may have liberated Matisse to take ever more daring risks—he could rework freely without fear of losing an earlier, more successful iteration.<sup>2</sup>

What does *The Large Blue Dress* have to do with *Portrait of Blue Hair*? Everything and nothing. It is interesting to see the evolution of *The Large Blue Dress*, and to contemplate each individual photograph (Matisse referred

to them as 'states,' a term he borrowed from printmaking) as an artwork in its own right. Seen together, the group of Matisse's drafts and revisions gives one a feel for the arduous studio practice of painting, and the internal, creative, physical life of the studio is crucial to Gordon's work. In addition, he shares Matisse's affinity for color and pattern; the works in the book *Still Lives, Portraits and Parts* are almost scandalously vibrant, pitting intricate and boldly hued prints against one another, and overlaying these dense eye-fuls of a background with equally sensuous plants, vases, or fruit. His compositions have a foreshortened depth of field that also evokes Matisse's claustrophobic spaces. This is even more true in his most recent body of work, which collapses space and mashes patterns and colors together to electrifying effect. But Gordon's work is sculptural, dimensional, whereas Matisse is explicitly flat. Take *Still Life With Lobster*, from 2012, which looks like a Dutch still-life on acid, with a pile of lobsters at its center, some red, some an otherworldly blue or even gold, bracketed by a pea-green pitcher holding a bouquet of bright daisies and a black-and-white vase containing a spray of electric blue feathers. The luminous crustaceans tumble down a table covered with various textiles, landing near a cluster of lemons. It's clear on closer inspection that the lobsters are three-dimensional, as are the lemons, you can see the folds in the paper that reveal Gordon's hand in crafting these objects.

These imperfections are deliberate, they make it clear that this work is not trying to fool anyone's eye. Though Gordon's earlier work did play on the reality/artifice dichotomy; he became known for a series of images in which he appeared to be flying, body horizontally aloft several feet off the ground. In fact, these images were also, in a sense, 'true': he really was launching himself into the air, while a friend snapped the picture from afar, creating the illusion of flight. Now, in his current body of work, there is no

<sup>2</sup> Rebecca Rabinow, *The Woman in Blue*, Matisse: In Search of True Painting (New York: The Metropolitan Museum of Art, 2012), 146. '[I]t is likely that at certain points during the creation of *The Large Blue Dress*, the knowledge that the photographs existed was sufficient to provide [Matisse] with the sense of freedom necessary to wipe down areas of his canvas and rework them, without having to overanalyze his changes.'





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illusion. With the surfeit of images in today's world, there is no need for tricks, largely because they wouldn't fool anyone anyway: today we are all image-generators and consumers, all the time.

This last concept, one that underlies Gordon's work (MoMA curator Eva Respini talks about the artist's reliance on Google Image Search in her essay for the book *Still Lives, Portraits and Parts*) might perhaps be best illustrated in a subset of images in the *Still Lives* series that show the profile of a face and its shadow silhouetted against a surface in the background. These are the starkest of the photographs in this series and, in their exploitation of the play of light and shadow, offer an ephemeral moment that brings us firmly, resolutely back into the medium at hand: photography. The shadow flags the objects in the photographs as being three-dimensional; it helps us understand that there is a light source and that we are looking at a thing that existed in the world, rather than a photoshopped composition. (Respini calls his practice a kind of 'analog Photoshop.')

The shadow presumably could also be manipulated, fake, but we know it is there—and this is where it is necessary to fall back on the usual tropes that make up photography criticism—because after all is said and done we still 'trust' photographs to show us the image as we would have seen it *if* we had been there, what we ourselves would have seen had we been standing in the same spot as the photographer. As I write this, I realize this

is what makes Gordon a photographer rather than a sculptor documenting his work with an 8 x 10 view camera (and why the history and theory of photography is so essential to evaluating and understanding it): that ultimately he believes in the strange metaphysical alchemy that still somehow occurs even after someone explains the mechanics of a 150-mm or 24-mm lens and Agfacolor or Tri-X developed in D-76 and Kodabromide #3 paper.

Foam is supported by the BankGiro Loterij, De Brauw Blackstone Westbroek, Delta Lloyd, Gemeente Amsterdam and the VandenEnde Foundation

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Foam presents the exhibition *Shadows, Patterns, Pears* by the American artist **Daniel Gordon** (b. 1980 Boston, USA). Gordon was chosen as the winner of the Foam Paul Huf Award 2014. This prize is organised by Foam and awarded annually to a young, promising international photographer under 35. The jury voted unanimously for Daniel Gordon whose work draws from the classical genres of still life and portraiture explored in the main movements of modern art. The exhibition features a selection of colorful portraits and still lifes, created and photographed between 2010 and 2014.

**Claire Barliant** is a freelance writer and independent curator who lives in Brooklyn, New York. She currently works as curatorial advisor to EFA Project Space, and her writing on art and architecture frequently appears in *Art in America* and *Icon: International Architecture, Design and Culture*, among other places.

This exhibition is made possible by JTI.

- A *Portrait with Blue Hair*, 2013 © Daniel Gordon / Courtesy WallSpace New York
- B *Still Life with Lobster*, 2012 © Daniel Gordon / Courtesy WallSpace New York
- C *Crescent Eyed Portrait*, 2012 © Daniel Gordon / Courtesy WallSpace New York
- D *No title 02*, from *Flying Pictures*, 2003 © Daniel Gordon / Courtesy WallSpace New York
- E *No Title 01*, from *Flying Pictures*, 2003 © Daniel Gordon / Courtesy WallSpace New York

Backcover: *Spring Onions*, 2013  
© Daniel Gordon / Courtesy WallSpace New York

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# M+B

## The New York Times

### The 6th Floor: The Top 10 Photo Books of 2013

By Clinton Cargill  
December 19, 2013

Stacks of books lined the countertops of the photo department in precarious, even Seuss-ian formations. They made for a daunting task, possibly a workplace hazard. There were formidable publications from the likes of Philip Lorca DiCorcia, Gregory Crewdson and Joel Meyerowitz. Books by artists like Taryn Simon and Edward Burtynsky, whose works had appeared in the magazine. We even had entries with titles like “Quotations from Chairman Mao Tsetong” and “Holy Bible.” “There are too many good books this year,” lamented one exhausted photo editor when the judging was finished.

Eventually our jury (the magazine’s photo department) whittled it down. Here are our selections, in no particular order.



#### “Still Lives, Portraits and Parts” by Daniel Gordon

A disembodied hand. A peach pit. A blue eye. A lily. These are some of the images Daniel Gordon found, printed, cut out, stuck together, rephotographed and otherwise appropriated to make the images in “Still Lives, Portrait and Parts.” Eva Respini likens his process to “a kind of analog photoshop” in her accompanying essay. He takes the most classical of artistic forms and reinvents them. What comes through to the viewer is Gordon’s gleefully vivid palette and the tactile pleasure of his constructed portraits and still life images.

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"Red Headed Woman" (2008), a color print by Daniel Gordon, on view in MoMA's "New Photography 2009" show. Credit: Museum of Modern Art

If "New Photography" strikes you as too far afield, head uptown to "Processed: Considering Recent Photographic Practice," at the Bertha and Karl Leubsdorf Art Gallery at Hunter College. Here you'll find photography without camera: just light, chemicals and paper, for the most part.

In Markus Amm's small black-and-white photograms, gradients follow the lines of creases in the paper. The technique, involving a cigarette lighter and elementary origami, is simple but inspired.

It's harder to figure out the process behind Curtis Mitchell's "Meltdowns." The imagery and the title suggest a blaze, but no fire was involved. Mr. Mitchell rigged a pulley system to move photographic paper through a vat of chemicals. More mysterious are the vaguely gestational prints titled "Mental Pictures" by Wolfgang Tillmans, who has not revealed his methods.

Organized by Amie Scally, the deputy director and curator of the downtown alternative space White Columns, the show generously includes "direct films" by Jennifer West. Ms. West makes abstract shorts by dousing film stock with substances like strawberry jam and body glitter. She also roughs it up with skateboards and sledgehammers. The films are as goofy-looking as they sound, but they remind us that cameraless photography is a messy affair.

Farther north, "Surface Tension: Contemporary Photographs From the Collection," at the Metropolitan Museum of Art, puts some of the "new" photography in perspective. Alongside works by Ann Hamilton and Lucas Samaras are 19th-century photography books by Anna Atkins and Roger Fenton.

There is some overlap between this exhibition and the one at Hunter, in works by Mr. Tillmans and Marco Breuer, but the Met's show, organized by Mia Fineman, a senior research associate, isn't limited to abstract photography. Any photographic object that doesn't pretend to be a "window on the world" is fair game.

That includes Christian Marclay's cyanotype of unspooled cassette tapes (his own Soul II Soul collection), which mourns various analog technologies at once. Also here is Tim Davis's close-up of the Thomas Eakins painting "The Oarsman"; the solitary rower disappears in a flash of light caused by Mr. Davis's deliberate bad-angle shot.

By the time you get to Vik Muniz's photograph of dust mites arranged to look like a famous minimal sculpture, or the photogram Adam Fuss made by letting snakes loose on a powder-covered sheet of paper, you may be tempted to dash across the hall for a repeat viewing of Robert Frank's "Americans." (I recommend one anyway.)

What is certain is that you will emerge from these three shows feeling energized about the state of photography. Artists in the post-Gursky era aren't feeling the need to scale up; instead they're branching out.

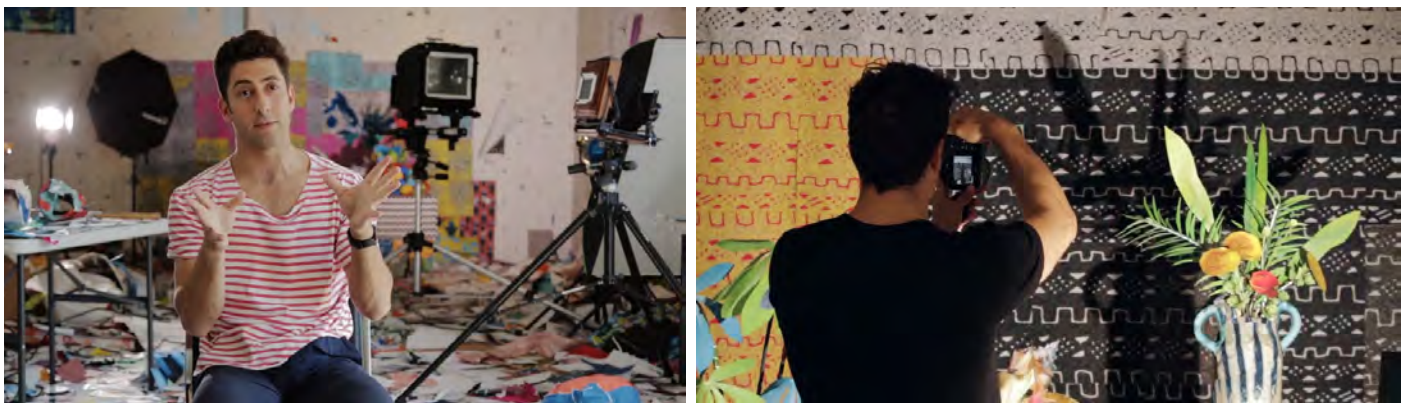


# M+B



## Daniel Gordon Gets Physical | "New York Close Up" | Art21

September 27, 2013



What if the Internet had a body? In his DUMBO studio, artist Daniel Gordon photographs paper collages constructed from found images downloaded from the Web. "I like to think about what I'm doing as an optimistic version of appropriation," says Gordon, who wonders if he can transport digital images into real life by giving them a physical form. The artist's paper tableaus, rich in vibrant colors and vivid patterns, are transformed in the process of making a picture with large format cameras. "It's a fiction and a truth at the same time," says Gordon, whose early "Flying Pictures" series (2001–2004) created whimsical illusions of the artist in mid-flight. The film reveals the behind-the-scenes process of two of Gordon's recent works—a silhouette of Ruby Sky Stiler (the artist's wife) and the still life "Blue Watermelon and Shell" (2013)—from photographing in the studio to the final printing process with Anthony Accardi at Green Rhino in Williamsburg. Also featuring the works "Toe Transplant" (2006), "Blue Face" (2010), "July 15, 2009" (2009), "Portrait in Orange and Blue" (2010), "Crescent Eyed Portrait" (2012), "Portrait in Yellow Orange and Blue" (2012), "Tropical Still Life" (2012), "Portrait with Blue Hair" (2013), "Still Life with Lobster" (2012), and "Still Life with Fish and Forsythia" (2013).

Watch it here: <https://vimeo.com/75596629>

# M+B

FOR IMMEDIATE RELEASE

## DANIEL GORDON The Green Line

May 18 – June 29, 2013

### Artist's Opening Reception

Saturday, May 18, 2013 from 6 to 8 pm



M+B is pleased to announce *The Green Line*, Daniel Gordon's first solo exhibition in Los Angeles. The exhibition title is a nod to Matisse's well-known 1905 portrait of the artist's wife and is visually referenced in several of Gordon's works including large scale still lifes and portraits, along with a selection of smaller works operating as isolated studies. In conjunction with the exhibition, Mörel has published Gordon's second monograph titled *Still Lives, Portraits & Parts*, which will be available at the gallery. *Daniel Gordon: The Green Line* runs from May 18 through June 29, 2013, with an opening reception for the artist on Saturday, May 18 from 6 to 8 pm.

In Gordon's practice, the artist culls photographic images from the Internet, prints them out and uses them to build three-dimensional tableaus. He then photographs these tableaus with an 8 x 10 inch view camera. Afterward, the sculptures are dismantled, though their various elements—body parts, colors, background patterns—are often reused to make new works.

Gordon's melding together of fragmented parts form a dislocated reality where different perspectives, profiles and people merge into an incongruous whole. Through the process of slicing, cutting, gluing, staging, arranging and recycling,

Gordon executes a shift from digital to analogue—almost as though he were engaged in a physical form of Photoshop—and challenges the stability of the fixed image, opening up the possibility for new meanings to emerge. This unique handling of the photographic medium connects Gordon with the history of collage and painting. In these works red, yellow and blue dominate in bold blocks. Visibly torn edges, gobs of glue and raw, recycled scraps fuse and separate before our eyes, wavering between completion and dissolution.

Also on display is a selection of smaller works depicting fruits and vegetables that Gordon refers to as color and object studies. These formal investigations employ another layer of recycling: all are parts or pieces that have been discarded from the larger still lifes and portraits. Here they are given special attention, as if viewed under a microscope, to further examine the physical nature of these objects—the fine line the work straddles as it shifts from the two-dimensional into the three-dimensional.

Daniel Gordon (b. 1980) holds a Bachelor of Arts from Bard College (2004) and an MFA from Yale School of Art (2006). Solo exhibitions include Zach Feuer Gallery, Wallspace, and Leo Koenig Inc. in New York City and Claudia Groeflin Gallery in Zurich. In 2009 he was included in the *New Photography* exhibition at the Museum of Modern Art in New York, and in 2010 his work was featured in *Greater New York* at MoMA P.S. 1. Four books have been published of Gordon's work: *Still Lives, Portraits & Parts* (Mörel, 2013), *Flowers and Shadows* (Onestar Press, 2011), *Portrait Studio* (Onestar Press, 2009) and *Flying Pictures* (powerHouse Books, 2009). Gordon was recently appointed a Critic in Photography at Yale and currently lives and works in Brooklyn, NY.

Location:	M+B, 612 North Almont Drive, Los Angeles, California 90069
Show Title:	Daniel Gordon: The Green Line
Exhibition Dates:	May 18 – June 29, 2013
Artist's Opening Reception:	Saturday, May 18, 6 – 8pm
Gallery Hours:	Tuesday – Saturday, 10 am – 6 pm, and by appointment

For more information, please contact Alexandra Wetzel at M+B at (310) 550-0050 or [alexandra@mbart.com](mailto:alexandra@mbart.com)

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# HOTshoe



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## HOTshoe

### THE GREEN LINE

By Sophie Balhetchet

January 1, 2013

Daniel Gordon sources his paints and fabrics, wallpapers and patterns on the internet - his purpose not home decorating, but the gathering of the raw materials for his complex paper and glue assemblages. Some are turned into exuberant still life of fruits and flowers; others disturbing deconstructed portraits suggesting the skull beneath the skin.

Gordon stages his tableaux in his Brooklyn studio, lighting and photographing them. It's a patently fabricated world which makes no attempt to disguise its homespun construction. It's a conceptual tease and a delicious paradox that Gordon's images exist in some nascent sense in the real world as scissors and paste constructions, but only become "real" when staged, lit and recorded by his camera on a two-dimensional plane. As Gordon puts it: "when the totally impossible becomes possible through the medium, then that thing I made becomes real".

Gordon's work is complex and layered in both conception and production. Take *Portrait in Orange and Green* which presents a series of profile cut-outs of a woman's face - there's a latent suggestion of a flip book paused, of movement arrested, the orangey-reds and greens evoking visual perception tests. The graduated silhouettes set-up an alternation between the raw "ugly" elements and the "perfect" profile; the cut-out body parts - the ear, the lip, the blonde locks, the blue eye - suggest fetishised "bits" of female beauty. There's something of the anatomy textbook too, which Gordon ascribes to growing-up with parents who were surgeons.

He explains why this construction is literally "made" for the camera : "The shadow in all of the profile pictures is "real", or the actual shadow produced by the profile or silhouette. I shoot with a large format view camera, and *Portrait in Orange and Green* is a perfect example of the use of this camera because I could not have made the same image with a camera that has fixed film and lens planes. In other words, in order to line up all of the parts and include the shadow I had to use the lateral shift - moving the film plane to the right while the lens remained in its original position."

*Midnight Blue Bust* is suggestive of a studio tone study. The face, with its partially rendered features, hints at the dream and dread images of de Chirico and Magritte. It's an image that might at first glance appear colour-tinted using Photoshop. But from his earliest series - *Flying* - (literally photographs of the artist caught in an airborne instant, hurling himself into space before crashing to earth), Gordon's practice expressly eschews after-the-fact digital manipulation of the image.

So in this image the various shades of blue are obtained by printing internet images, then ripping them, the white tear edges used to model the features of the bust. "The rips, tears and drips of glue are an

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essential part of the understanding of the process as well as the composition”, says Gordon. “I’m not pursuing seamlessness or perfection, but rather the parts that make an image human. To me, fiction is not compelling unless it connects to our movement through the world and our understanding of it”.

*Midnight Blue Bust* is intended to form the left side of a diptych with *Anemone Flowers and Avocado*, suggesting “Joy and Sorrow” to Gordon, his work characterized by dualism - the play between the decorative and the disturbing, the grotesque and the beautiful. “The idea of transformation has always been important to me - the raw ugly bits are transformed through light (and shadow) into an idealized form”. Illumination allows the moment of perfection to be recorded in the photographic instant, whilst simultaneously capturing its imperfect antithesis.

In *Shadows and Pears*, Gordon pushes further his study of how we read what is “real” in a photographic image. Here he devises “pictorial” shadows rendered by yellow and brown decoupages which mimic the shadows that would be made by an actual light source. Of course Gordon layers the reading of the image still further by having actual shadows cast by a light source incorporated as well.

The purple pears are a nod to the Fauvists, the apples directly quote Cezanne and the flat patterns of tablecloth and backdrop reference Matisse's graphic planes. Gordon explains that the gladioli flowers are 2-D photographs printed and glued onto a cylinder acting as a “stalk”. These 2-D images are well focused and printed with a high enough resolution that they create the illusion of space. A painterly vocabulary confidently co-exists with the hyper-realism associated with photography and plays tricks with the brain and the eye.

In his essay *Tradition and the Individual Talent*, T.S.Eliot said that as principle of aesthetic criticism “you cannot value him [the artist] alone; you must set him, for contrast and comparison, among the dead”.

Collage is an intrinsic part of Gordon's practice, so his images set-up an associative flicker to artists associated with the medium like Hannah Hoch, Juan Gris and John Stezaker. But Gordon is not interested in using pre-existing imagery and iconography for quotation, irony or surreal slippages. The source of his raw stuff remains largely impersonal and unidentifiable. There's no discourse on commodification – in fact his world seems culturally non-specific with generalized signs and signifiers of gender and beauty and body parts, foodstuffs and generic domestic objects. The aesthetic - his use of patterns and colours in particular - suggests a Caribbean or Latin American vivacity, the pop of sunlit places; the would-be historic period redolent of the late '50s or early '60s.

Gordon readily acknowledges Matisse as a key influence and the Cubists in general, but also invokes other large format masters of photography such as Stephen Shore. Gordon says he does not see himself as a collagist, affirming himself first and foremost as a photographer. “I am much more interested in colour, space, light, and form – and photography's ability to transform these elements into something that is both a record of what was in front of the lens, and a fiction simultaneously”.

Daniel Gordon's work has a gestural quality. It's not a Post-Modernism sensibility nor does it offer-up a deliberately impoverished reference to the original source inspiration. His is in many ways a painterly eye which find photographic equivalences for the brush stroke, the density of paint, the inflection of light to depict the natural world and the human form.

“The idea of appropriation not as a critical tool, but rather one of optimism is very attractive to me. I have been exploring traditional modes of portraiture and still life through the filter of contemporary image

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culture and technology. Hopefully in some way using all of these found images reflects back on the greater world, and explores tradition without trashing it”.

But for Gordon the gestural impulses go hand in hand with a laborious method. Starting with a general idea for a picture he begins the process of making by printing found images as well as using "recycled" materials from past pictures. Inevitably the picture changes from the initial intention, and starts to develop into something. At some intuitive moment, Gordon decides to frame and eventually set the picture with the camera. Constantly moving from the computer/printer, to the debris on the studio floor, to the camera, to the tableau, to the lights, Gordon over and over again adjusts, adds, subtracts. And when the picture is complete, he shoots a large format transparency. This print is laminated and framed so that there is no glass in front of the image, making the print into an object.

John Stezaker, an artist whose collagist practice conjoins appropriated images in what seems an overtly intentional manner, rather surprisingly says : “I see my work as quite impersonal because I don't know where the work comes from. That's the whole mystery to me”. Gordon identifies with Stezaker's words. His own practice a constant oscillation between purpose and accident, intention and chance : “I try not to create and analyze at the same time. This way I can improvise within a general structure”.

Daniel Gordon's work manifestly embraces the intellectual and aesthetic tradition to which it belongs. But like a great jazz player, his riffs and improvisations take flight in a uniquely new way - a delicious tension between the familiar and the unexpected, a fabulous construction of his own devising.





Anemone Flowers and Avocado, 2012





Crescent Eyed Portrait, 2012





Pink Eyed Portrait, 2012



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## Art in America

### PHOTOGRAPHY OBJET MANQUE

By Claire Barliant  
March 06, 2012



Gordon: Untitled, 2002, from *Flying Pictures*, published by PowerHouse books.

In 1978, in the pages of this magazine, sculptor Robert Morris bemoaned the “malevolent powers of the photograph to convert every visible aspect of the world into a static, consumable image.”<sup>1</sup> Today, when pictures captured by mobile phones or digital cameras are ubiquitous and photography so pervasive as to have become practically invisible, it’s worth parsing Morris’s statement. Note the vehement stance against photography—he calls its powers “malevolent.” And his other adjectives, “static” and “consumable,” are almost as harsh. Morris called the photographs Robert Smithson made of his outdoor mirror works “perverse,” saying they effectively mislead us as to what the pieces are about. Freezing the mirrors’ reflections and thereby rendering them moot, the photographs deny the phenomenological experience that lies at the heart of the work. Still, according to Morris, in requiring the viewer’s direct experience, the site-specific sculpture of his generation of artists was uniquely positioned to challenge photography’s adverse effects. “Space,” wrote Morris, “has avoided [photography’s] cyclopean evil eye.”<sup>2</sup>

Ironically, nearly 35 years after Morris published his article, photography is our main, if not only, conduit to much of the work that he was addressing. Already in 1947, André Malraux, while compiling the images that made up his “museum without walls,” posited that art history, especially the history of sculpture, had become “the history of that which can be photographed.”<sup>3</sup> In 1989, the art historian Donald Preziosi wrote, “Art history as we know it today is the child of photography.”<sup>4</sup> For many contemporary artists, a relentless flood of reproductions of artworks raises issues that cannot be ignored. Tino Sehgal, who choreographs live actions (he doesn’t call them performances) that encourage viewer participation, refuses to let any of his work be photographed. In a 2008 conversation in *Bomb* with artist Nayland Blake, sculptor Rachel Harrison lamented that the photograph inhibits the possibility of really grasping an art object: “Maybe I’m starting to think that artworks need to unfold slowly over time in real space to contest the instantaneous distribution and circulation of images with which we’ve become so familiar.”<sup>5</sup>

Partly in resistance, a rash of artists born after 1970—Talia Chetrit, Jessica Eaton, Daniel Gordon, Corin Hewitt, Alex Hubbard, Elad Lassry, Yamini Nayar, Demetrius Oliver, Erin Shirreff and Sarah VanDerBeek among them—are addressing (or redressing) the issues attendant on becoming familiar with an artwork through its photographic reproduction.<sup>6</sup> Most of them have a studio-based practice that involves more than one medium—some are not even primarily photographers—but thinking about photography is central to what they do. Often their work includes handmade objects as well as photographic reproductions from any number of sources. They might build a sculpture based on a reproduction of an existing sculpture. They might videotape or photograph an object or setup they have created, destroying it after (and sometimes during) its documentation, or create an installation whose sole purpose is to generate photographs. Viewers consider the artwork before realizing that the object or situation they are contemplating no longer exists (a realization that is sometimes accomplished by reading some form of accompanying text). All that is left is the photographic trace—an objet manqué, as I think of it, using a somewhat antiquated art historical descriptor.<sup>7</sup>

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Today everybody knows that a reproduction is divested of a transparent relation to an original, yet that doesn't stop collectors from judging and buying work simply by looking at jpegs; indeed, most of us first experience an art object by seeing an image of it in an advertisement, a magazine or online. For artists, it seems natural to start with an object that they then drain of significance as an original through its reproduction and circulation.

By absenting the referent, they would assert control over a system of circulation that they see as generally depriving the artwork of its autonomy.

These artists take the virtual, and the idea of the simulacrum, for granted. For them, there is no "punctum," as Roland Barthes termed it—no lacerating detail that connects the image to a particular time and place. There are precedents in work by Hirsch Perlman, Barbara Kasten, Thomas Demand, James Casebere and James Welling, to name just a few. Going further back, one might cite the abstract photograms of László Moholy-Nagy—the polymath Bauhaus artist who dubbed photography "the new culture of light." Brancusi's sculptures survived, but not the studio arrangements in which he photographed them.

In our postmodern age, the image, the copy and the notion of what is "real" have been problematized many times over. These issues—surrounding the simulacrum and the trivializing of experience as a result of the pervasiveness of photography—came to the fore in the late 1970s, when many of these artists were growing up. Following is a discussion of four of them: artists who begin with the understanding that an image is based on a purely provisional object. They are proving the objet manqué newly relevant.



Gordon: Nectarines in Orange and Blue, 2011, chromogenic print, 24 by 30 inches. Courtesy of Wallspace.

## DANIEL GORDON

Gordon, who graduated with an MFA in photography from Yale in 2006, has long played with the artifices of photography. As an undergraduate at Bard College he made a series of self-portraits "in flight" in various landscapes. Taking a running leap, he would launch himself in the air, torquing his body so that it was parallel to the ground. An assistant photographed him in midair before he came crashing back to earth.

Lately he has turned to a studio-centric (and safer) mode of working. For a show at Wallspace gallery in New York last fall, he created a series of C-prints called "Still Lives, Portraits & Parts," based on three-dimensional setups constructed of images culled from Google Image searches. The photographs are monstrous, Frankenstein-style heads or arrangements of fruit and flowers that allude to classical still-life paintings. A row of potted plants is composed of a range of photographs of succulents, while a bouquet of lilies is made of pictures of unconnected petals. Gordon finds imagery online, prints it out, crafts it into an approximation of the object it represents, and then creates a flat, two-dimensional image of the result.

Gordon has called his studio a "physical manifestation of the Web." He embraces a slightly rough esthetic, saying that he is interested in "showing my hand and letting people see the imperfection."<sup>9</sup> In *Portrait in Red, Blue and Green* (2011), cut-out profiles cast silhouettes on surfaces behind them, making the third dimension of his setup explicit. Some of the images he cuts and tears apart are naturalistic, others have a glossy sheen and vibrant colors that create an illusion of slick digital effects, yet the overall quality of the construction announces, "Someone made this."

<sup>1</sup> Robert Morris, "The Present Tense of Space," *Art in America*, January 1970, p. 79.

<sup>2</sup> *Ibid.*

<sup>3</sup> Malraux, quoted in Geraldine A. Johnson, "Introduction," in Johnson, ed., *Sculpture and Photography: Envisioning the Third Dimension*, Cambridge, University of Cambridge Press, 1998, p. 2.

<sup>4</sup> Quoted by Roxana Marcoci in *The Original Copy: Photography of Sculpture, 1830 to Today*, exh. cat., New York, Museum of Modern Art, 2010, p. 12. "The Original Copy" exhibition raised provocative issues regarding the relationship between photography and its objects and was instrumental to me in the writing of this essay.

<sup>5</sup> Rachel Harrison, "Rachel Harrison and Nayland Blake," *Bomb* 105, Fall 2008, available at [bombsite.com](http://bombsite.com).

<sup>6</sup> Among the notable recent shows that have included these artists and/or others engaged in the conceptual aspects of photography were "New Photography 2009" (2010) at the Museum of Modern Art in New York, featuring six young photographers with a studio-based practice, and "The Anxiety of Photography" (2011), an overview of 18 artists at the Aspen Museum of Art.

<sup>7</sup> See, for example, Monroe Beardsley, *Aesthetics from Classical Greece to the Present*, Tuscaloosa, University of Alabama Press, 1975, p. 35. He writes, "Now it is essential to the notion of an image, or imitation, that it fall short in some way of its original; if the image were perfect—'expressing in every point the entire reality' of its object—it 'would no longer be an image,' but another example of the same thing (Cratylus 432; trans. Jowett)."



British Journal of  
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DANIEL GORDON  
[www.danielgordonstudio.com](http://www.danielgordonstudio.com)

## Rip it up and start again

Daniel Gordon takes a sculptural approach to photography.

Education has played a pivotal role in Daniel Gordon's career. He attended "an extremely experimental high school", which used Gestalt theory as a means to teach emotional growth alongside a more traditional curriculum, altering the course of his life and opening him up to new possibilities – "of which being an artist was one". From there he went on to study for an MA at Yale University, where the tutors include Gregory Crewdson, Philip-Lorca diCorcia, Paul Graham, Tod Papageorge, Jock Reynolds and Collier Schorr. Yale is known for a certain type of staged photography,



Images © Daniel Gordon

in which set-up shots blur the boundary between fact and fiction, but Gordon never felt under any pressure to follow suit. "I guess I don't really see [my work] either fitting it or in opposition to any particular heritage," he says.

In fact, Gordon's deliberately gauche images look like the antithesis of Crewdson and diCorcia's polished work – but they also probe the boundaries between fact and fiction, questioning the veracity of photography and the nature of its link with reality. Gordon downloads images found online, prints them out then

constructs them into 3D sculptures depicting still lifes or people. He photographs the sculptures, turning them back into 2D objects that fool the eye. "If I look at what I'm making now, and what I've made in the past, on a fundamental level I see a continued investigation into this phenomenon that seems like magic. But in truth, I think it's a complex combination of factors that create the possibility of allowing the camera to transform what's in front of its lens," he explains. "I'm interested in transforming space, light and time photographically to make something that never existed

the way we see it in a photograph."

Gordon downloads the images from the internet for convenience, and also because he likes the idea of making immaterial objects material; once he's made a sculpture he lets it fall apart over time, then re-uses the elements for other work. His studio has become "a big mess of images all jumbled up through years of searching and printing found images", he says, and as the images decay he finds new ways of using them. "A kind of improvisation is possible," he says. "But I always make the joins visible, to reveal my hand." *BJP*



## WALLSPACE

Daniel Gordon  
*Still Lifes, Portraits & Parts*  
October 28-December 17, 2011

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Wallspace is pleased to announce *Still Lifes, Portraits and Parts*, Daniel Gordon's first solo exhibition at the gallery, and his first one-person show in New York since 2007.

The exhibition includes photographs made over the last two years that fall into three categories: still lifes, portraits, and "parts," the latter referring to photographs that exist between landscape and abstraction, made using the constituent parts of other photographs. This mode of re-use is key to understanding Gordon's process, wherein he culls photographic images from the internet and uses them to build three-dimensional tableaus which he then photographs with an 8 x 10 view camera. After the photograph is taken, the sculptures are dismantled and the body parts and background patterns are reused to make new works. Using a manual cut-and-paste technique, Gordon builds forms which expand upon the rich history of collage and appropriation, while also nodding to the long lineage of the painted portrait and still-life (Arcimboldo's heads and Matisse's still life arrangements come to mind). Gordon's melding together of fragmented parts and diverse histories form a dislocated reality, a contemporary portrait, where different perspectives, profiles, and people merge into one, incongruous whole.

Gordon's interest in terms of subject matter lies in a series of binaries that frequently coexist in his photographs: fecundity and decay, masculine and feminine, wholeness and fracture, artist and muse. These dualities are underscored through the process itself: gobs of glue are left visible, torn edges are left raw, forms fuse and separate before our eyes, teetering between completion and dissolution. Gordon's process of deconstruction and reassemblage challenges the stability of the fixed image, opening up the possibility for new characters, relationships and meanings to emerge. His constructions, then, become grounds for subconscious projections and surreal fascinations, where the body and the still life evoke (and betray) deep-seated psychological experiences.

Daniel Gordon (b. 1980) lives and works in Brooklyn, NY. Selected exhibitions include *Greater New York*, MoMA PS1 (2010); Callicoon Fine Arts, Callicoon, NY (2010); *New Photography*, Museum of Modern Art (2009); Groeflin Maag Galerie, Zurich and Basel, Switzerland (2009, 2006, 2004); Zach Feuer Gallery, NY (2007); CCS Bard Hessel Museum, Annandale-on-Hudson, NY (2004). Gordon's work is currently on view at Onestar Press in Paris, in conjunction with release of his latest publication, Flowers & Shadows (Onestar Press, 2011).

Please contact [nichole@wallspacegallery.com](mailto:nichole@wallspacegallery.com) for further information or for images.

# M+B

## THE NEW YORKER

### Daniel Gordon's Collage Grotesques

By Maria Lokke  
December 16, 2011

"I'm inspired by cooking and food, Matisse, and being in the ocean, among other things," the artist Daniel Gordon says. Gordon's photo collages, or, more accurately, pictures of sculptures made of photo collages, can look like layered casseroles of art historical references and finely diced printed matter. "I begin with an idea of something I'd like to make, search for images online, print them, and then construct a three dimensional tableau that is then lit and photographed with a large format camera," he explains. Improvisation is central to his constructions, which combine newly found images with the scraps of old, previously used pictures, and often feature grotesque, cartoonish anatomies.

Gordon was included in moma's seminal "New Photography" show in 2009, and his recent "Still Lives, Portraits, and Parts" series is on view this month at Wallspace gallery. Here's a selection.



# M+B



THE NEW YORKER

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NOVEMBER 28, 2011

## DANIEL GORDON

Gordon constructs assemblages out of magazines and then photographs the results in lurid color. The portrait busts, which dominate his show, are unstable patchworks of facial features, hanks of hair, bits of blue, red, and peach-colored skin, and other random body parts that draw upon Romare Bearden, Hannah Hoch, and punk graphics. Still-lives—tulips and zinnias in crumpled paper vases, lumpy clementines tumbling from a bowl—mock tradition without trashing it. Weird beauty and cartoon grotesquerie flip back and forth like a lenticular image, keeping us happily off-kilter. Through Dec. 17. (Wallspace, 619 W. 27th St. 212-594-9478.)



# M+B

## ARTFORUM

### Critics' Picks: Daniel Gordon

By Brian Droitcour  
October 2011

The subject of *Woman with a Blue Eye* (all works cited, 2011)—like all the “sitters” for Daniel Gordon’s recent portraits—is a bust built from photographs. The woman they form is scarred with seams and rifts. One of her eyes is bigger and more brightly blue. Her hair is blonde and thickly pixelated in some spots, softly unfocused and brown in others. A purplish pattern—blue particles emerging from a red field like sandpaper’s grit—interrupts the skin in a swath of color from the right temple to the left cheek. I wondered if the artist had drawn the pattern with software. “There is no digital manipulation!” a gallery worker snapped. Softening, she added: “He probably found it on the Internet and printed it out.”

What’s at stake in editing and its absence? By printing, Gordon transforms the fluidity of the digital image into paper’s crisp substance; then he rips and folds to give several flat images the shape of what they collectively depict. Photography is photography. Cutting and pasting belong to sculpture. This distinction gives reason to marvel at the dexterity of Gordon’s compositions—at how a pair of profile cutouts can cast shadows to form a fan of four silhouettes, or at how spatial reality dissolves in the quasi-abstract in *July 20, 2009*, and how paper scraps seem to float between light and darkness. But the artist’s declared abstinence from “digital manipulation,” even though his pictures have visible traces of digital files, also suggests that the finished photograph has an untouchable surface, lying above—but still connected to—its inner workings.



Daniel Gordon, *Nectarines in Orange and Blue*, 2011, color photograph, 24 x 30”.

# ART LIES

A Contemporary Art Journal No. 68 | Spring/Summer 2011 US \$7 CAN \$8



Architecture Is Not Art

Structure, Metaphor, Contemporary Art



L. Daniel Gordon, *July 2, 2009*, 2009; C-print; 16 x 20 inches; courtesy the artist and Tony Wight Gallery, Chicago



R. Talia Chetrit, *Drawing on Skin*, 2010; silver gelatin print; 14 x 10 inches; courtesy the artist and Tony Wight Gallery, Chicago

## CHICAGO

### Talia Chetrit and Daniel Gordon Tony Wight Gallery

The antiseptic North Gallery at Tony Wight looks merely flecked by the thirteen smallish photographic prints that comprise the two-person show *Talia Chetrit and Daniel Gordon*. This observation is not meant negatively but rather to illustrate how the installation of these two photographers' work produces a strange state of suspended animation in the gallery.

Aesthetically, Chetrit's and Gordon's constructed studio photography is quite dissimilar. Chetrit creates elegant, minimal and beautifully composed black-and-white photography, while Gordon's layering of vividly colored elements suggests a more maximalist approach to image-making. However, their work agrees in an interesting number of ways. Foremost, these artists insist on making the medium of photography work beyond its common definition as discrete, "definite moment[s]." Chetrit's and Gordon's photography is alive with associations and betrays the intensity of their process. These prints clamor for context and communication beyond hibernation in their respective frames on gallery walls.

Chetrit's compositions depict subtle arrangements of props—a plaster mask, a stylized fist and metal filings on either a monochrome background or human skin—that alternately recall Hiroshi Sugimoto's photos of mathematical forms, eBay product photography or documentation of László Moholy-Nagy's kinetic sculptures. The sparseness of the forms and other visual information in her work encourages one to consider grain, gradations of light and shadow and the conventions of studio photography—light kits, seamless paper backdrops, crushed velvet, etc. By orienting her prints vertically, like portraits, Chetrit instills a gravitas and personality to the depicted props.

Gordon constructs trompe l'oeil, three-dimensional, photo-sculptural

tableaux by layering and collaging cut-up and torn printed images sourced from the internet that he subsequently photographs to create single, flat images. The results, titled with the date they were created, recall some of the representational concerns of Cubism, while also flirting with the abject, grotesque and fractured way certain contemporary artists, like Kiki Smith, portray the human body. Gordon orients his prints like landscapes, which could point to a reading of them as such or instead might reference something else (computer screens, perhaps, if his choice of raw material is any indication of intent). This conceptual body of work shows an almost diaristic, blog-like process and practice, where whatever chance is involved in Web image searches plays a significant role in the final result.

Despite the contemporary concerns Gordon and Chetrit explore, the rather modest and consistent size of both artists' prints is refreshing for a current photography show. Except for a single, larger work hung behind the reception desk, Gordon's prints are 16-x-20 inches, while Chetrit's prints measure 14-x-11 inches (again, with one exception), demonstrating a laudable confidence in affirming the power of a photographic print of cordial size. These photographic objects demand attention from afar, while rewarding a closer look that reveals a thrilling dimensionality. However, the cool stasis of a white cube limits the potential of Chetrit's and Gordon's work. Excerpts of an everyday existence, these photographic prints would be better served placed among, and in relation to, other quotidian objects.

*Ivan Lozano is an artist and graduate student at the School of the Art Institute of Chicago.*

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# M + B

## BLOUINARTINFO

### PULP FICTIONS: A TOUR THROUGH ARTIST DANIEL GORDON'S STUDIO

By Emma Allen  
October 25, 2010



A studio visit with photographer Daniel Gordon seemed seasonally apt when I swung by the photographer's Brooklyn space: the floor was thickly carpeted with bright, crinkly leaves (of paper), among which slabs of meat covered in flies and severed hairy limbs stretching out from the pulpy waves (also all made of paper) could be identified, resembling a goofy — and recyclable — Halloween display. Buried among the sculptural forms and computer printouts were the operating-table-ready scalpels that Gordon favors for his 3-D collage practice, for which he builds sculptures from Google-sourced images that he then photographs. While this added another touch of the macabre to the workspace, during my stay, at least, no blood was shed.

Meanwhile, it was hard to avoid the anxiety that comes with trampling over plants, vegetables, faces, and other body parts, when all around the studio hang test prints and photographs depicting these same sculptural forms. In the middle of the visit, I find that in avoiding stepping on a paper potato, I throw my whole body weight onto a paper rubber plant lying on the floor — the photograph of which I'm admiring as I crush its subject. (That photo is featured in the artist's upcoming book, tentatively titled "Bodies and Parts," due out from **Damiani** in fall 2011.) Gordon, however, is quick to reassure me that he likes it when his works get mashed underfoot, letting them constantly evolve into new forms. "The process has really become improvised just by the nature of my studio, and what I stumble upon," he says.

Gordon is quick to draw a parallel between his studio space and the Internet, both of which are "this big jumbled mess," he says. "Online it seems seamless, but here it's just a mess. It really is a mess online too, but we just can't see it." The artist, who is reading the 1881-1906 volume of John Richardson's massive **Picasso** biography (though he prefers **Matisse** biographer Hilary Spurling's writing style), led me safely through the thicket of his studio, talking about how to make cobwebs by letting hot glue dry, how delicious "Sunday sauce" from **Frankie's** is, and why there are so many potatoes scattered around the room.

"I've made a lot of potatoes this summer, but they never even wound up in a picture," Gordon said on that last subject. "I made like 20 potatoes and now they're just there. But maybe six months down the line, when they're all mushed up, maybe something will happen."



# M+B

## THE NEW YORKER

### OFF THE SHELF: FLYING PICTURES

By Kristina Budelis  
August 11, 2010

If I could choose one superpower, it would be flying. My new three-year-old acquaintance Adam, who was wearing Superman pajamas (complete with cape) when I met him the other night, agrees. As he flitted around his apartment, cape flying, he seemed almost to soar. Regrettably, I never had Superman pajamas, but I spent many a summer day dashing to the edge of the swimming hole near my home. When I reached the edge I'd jump and close my eyes: for an instant, I was flying.

When I asked the photographer Daniel Gordon the superpower question, he promptly replied, "Compressing TIFF files into JPEGs with my mind." But Gordon hasn't quit trying to fly just because he's a grownup. For five years, Gordon roamed the lush countryside of the Hudson Valley, staking out pretty take-off spots. When he found a landscape that caught his fancy, he would return with a large-format camera and tripod, leap into the air and—with the help of an assistant—capture his ephemeral flight on film. The most triumphant of these images comprise his book "Flying Pictures."

"I think what appealed to me about flying is that I shouldn't be able to do it, but through photography it is possible," Gordon told me. "I don't think of myself as a magician, or even really an illusionist, but there's no doubt in my mind that the camera is both." He describes the endeavor of creating the images as "part performance, in which for most of it I just look like a crazy person flopping around on the horizon line of the landscape." The act of capturing the picture, he adds, "was the only place that 'flying' really existed." His flights always began hopefully, and ended tragically as he crashed down to earth.

But in between lie the photographs, impossible scenes in lush landscapes, invitations to suspend disbelief and to pause—in mid-thought, if not in mid-air. Here's a selection.

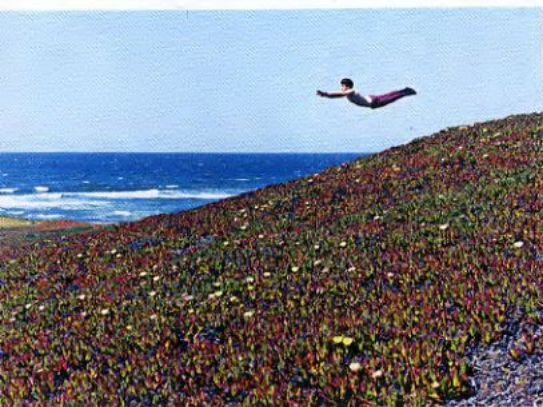




# MODERN PAINTERS

ART | ARCHITECTURE | DESIGN | PERFORMANCE | FILM

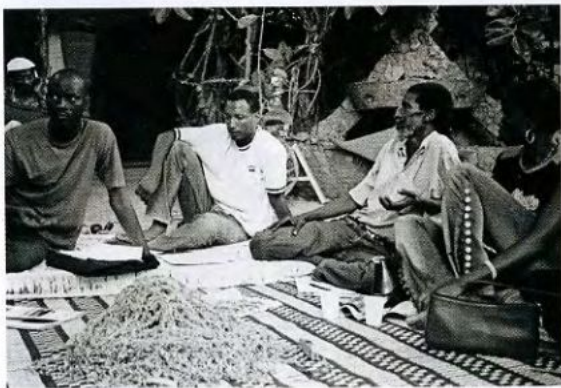
■ BOOKS



Three Images: Daniel Gordon, *Untitled*, 2003.

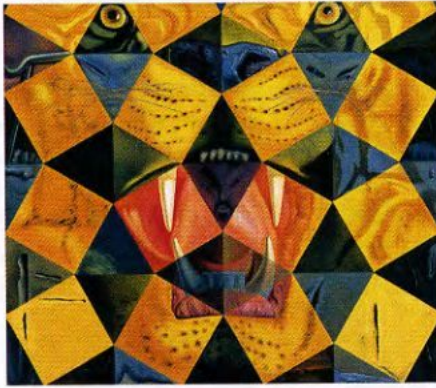


**FLYING PICTURES** BY DANIEL GORDON, INTRODUCTION BY GREGORY CREWDSON, POWERHOUSE BOOKS



Members of Future Academy Dakar, July 2003.

**ART SCHOOL (PROPOSITIONS FOR THE 21ST CENTURY)** EDITED AND INTRODUCTION BY STEVEN HENRY MADOFF, MIT PRESS



Salvador Dalí, *Fifty Abstract Paintings ...*, 1962.

**THE INFINITY OF LISTS: AN ILLUSTRATED ESSAY** BY UMBERTO ECO, RIZZOLI



Chris Ofili, *Pimpin' Ain't Easy*, 1997.

**CHRIS OFILI** CONTRIBUTIONS BY DAVID ADJAYE, THELMA GOLDEN, O ENWEZOR, PETER DOIG, AND KARA WALKER, RIZZOLI

## FOUR BOOKS THAT CONSIDER THE FUTURE OF ART

To be an artist in the 21st century means traveling through unexplored terrain. Four powerful and important new volumes help the reader navigate this landscape by investigating how art is produced, received, and enjoyed in the post-Duchamp world.

"A gauntlet and perhaps in some ways a series of alternative blueprints" is how Steven Henry Madoff describes the theoretical and practical propositions in *Art School (Propositions for the 21st Century)*. Madoff's challenge: reconceptualizing an ethics of knowledge that may, even if only momentarily, assist students, artists, and teachers in understanding the flow of cultural and artistic capital. Letters, essays, and dialogues forge conversations that transcend rhetoric. Declarations such as "Art schools have not always existed, and nothing says that they must always exist," by the theorist Thierry de Duve, help frame responses from artists like Mike Kelley and Ann Hamilton. Intellectual rigor secures the volume's foundation, but its charm lies in the renegade creativity of its contributors and in Madoff's sincere curiosity.

Wonder and innocence motivated the recent Yale School of Art graduate and photographer Daniel Gordon to create *Flying Pictures*. Armed with nothing but courage, his camera, and long underwear, he spent 2001 to 2004 in New York's Hudson Valley and Northern California's Bay Area in front of his tripod shooting his leaps into the air in 125ths of a second. He flies over lush green grass and snowy and barren fields, often alongside electric wires and asphalt roads. Each of the resulting 26 four-color and black-and-white photos faces a blank page, making the visual experience poetic and profound. "They capture suspended moments, perfectly situated between transcendence and doom," says Yale School of Art professor and photographer Gregory Crewdson in his introduction. The volume is a metaphor for art that isn't clichéd or sentimental but hopeful.

Asking for another kind of artistic leap of faith is the book *Ofili*. Elephant dung and cutouts of female genitals carefully positioned on a black woman—there you have Chris Ofili's *Holy Virgin Mary*. Although the artist claims his work was not designed to offend, *Ofili*—with its lavish, full-page color photos of subversive installations accompanied by responses from the contemporary-art community—suggests otherwise. Exploring hip-hop, African art, and the boundaries of Western traditions, Ofili is a trickster who incites with humor, metaphor, and reconfigured images, explains Carol Becker, dean of the School of the Arts at Columbia University. Authors ranging from the artist Kara Walker to historians and curators deal with Ofili's assaults on nationalism, religious fanaticism, and racism. But it's architect David Adjaye who conjures Ofili's nuance, revealing the spirituality of their collaboration on an exhibition space—unexpected from an artist associated with the profane.

*Ofili* demonstrates the fluidity of art. The Italian philosopher Umberto Eco asks how we categorize it. Homer, Rabelais, Dalí, Shakespeare, Kant, Rubens, Joyce, Warhol, and Goya are just a few of the names in Eco's compendium of visual and literary splendors and lions, *The Infinity of Lists*. Prompted by an invitation from the Louvre to create a series of lectures and symposia, Eco meditated on lists, medieval to postmodern, and their pleasures. The result is a 21-chapter compilation of poetic, practical, popular, and chaotic enumerations, accompanied by extensive excerpts from primary texts and illustrations ranging from Achilles's shield to Joseph Cornell boxes. Eco's thoughts echo our thinking about art in this time of rapid change and an excess of information: "[T]his search for lists was a most exciting experience not so much for what we managed to include in this volume as for all the things that had to be left out." —Joanne Molina



# M+B



THE NEW YORKER

NOVEMBER 16, 2009

## DANIEL GORDON

The young artist, whose pictures of collaged constructions are in MOMA's "New Photography," shows earlier work here, some of which was made while he was still an undergraduate at Bard. The pictures are modest in scale and most appear, at first glance, to be rural landscapes: lush green fields, hills covered with wildflowers, a grassy lot patched with snow. But each also depicts a figure suspended in midair—it's Gordon himself, attempting to fly like Superman. Shirtless and in long johns, the artist is a diver prepared for a belly flop, but for this frozen moment he's in a state of ecstatic abandon, and we're right there with him. In a few particularly lovely pictures, Gordon is no more than a tiny speck on the distant horizon, no bigger than a fly. Through Nov. 14. (Koenig Projekte, 541 W. 23rd St. 212-334-9255.)





## The New York Times

### Into the Darkroom, With Pulleys, Jam and Snakes

Karen Rosenberg  
November 5, 2009

Back when Andreas Gursky was on the rise, the art world buzzed about the supposedly unfair advantages of digital photography. Photoshop and other computer manipulations were seen as performance-enhancing drugs, an impression fostered by Mr. Gursky's gargantuan, hyperdetailed prints.

We have since learned that these processes need not poison the medium. Some young photographers have made a point of going digital in transparent ways. Others have disappeared into the darkroom, emerging with works that bear legitimizing traces of chemicals. Abstract photographs are everywhere, sidestepping the whole truth-in-representation issue.

Three current shows, at two major museums and a university art gallery, outline the manifold choices available to contemporary photographers. They might even provoke the kind of debates about gesture, process and intent that used to coalesce around painting.

"New Photography 2009," at the Museum of Modern Art, is an excellent place to begin. The curator, Eva Respini, steers this installment of MoMA's annual series away from street and documentary photography, a refreshing departure from tradition. Ms. Respini has also expanded it to include six artists rather than the usual two or three.

Experimental abstraction merges with a back-to-basics ethos in Walead Beshty's large photograms. Mr. Beshty generates his "Three Color Curls" by exposing rolled photographic paper to cyan, magenta and yellow light. The result is an irregular stack of polychromatic bands, basically a Color Field painting with darkroom bona fides.

For other artists photography is the final stage of a process that might be called sculpture or collage in a different context. Before he pulls out the camera, Daniel Gordon makes crude figurative sculptures from cut paper and Internet printouts. The body (often a female nude) slips back and forth between two and three dimensions. Mr. Gordon has a gift for cruel-comic exaggeration that's reminiscent of Cindy Sherman and the Dada photomontage artists John Heartfield and Hannah Höch.

Leslie Hewitt and Sara VanDerBeek also make photo-sculptures, but of a more solemn variety. Ms. Hewitt constructs still lifes of civil-rights era artifacts, like a tattered copy of "Ebony"; Ms. VanDerBeek's four-part "Composition for Detroit" appropriates riot scenes and a Walker Evans photograph of a decaying house. Both artists seem to believe in the camera's power to preserve, or perhaps embalm, bits of history.

That is not the case with Carter Mull and Sterling Ruby, who chip away at photographs with digital (and some analog) techniques. Mr. Ruby starts with photographs of graffiti, à la Aaron Siskind, and then adds his own touches of vandalism in Photoshop. Mr. Mull reworks the front page of The Los Angeles Times, his local newspaper, in ways that acknowledge the more general threat to print media.

# M+B



“Red Headed Woman” (2008), a color print by Daniel Gordon, on view in MoMA’s “New Photography 2009” show.  
Credit: Museum of Modern Art

If “New Photography” strikes you as too far afield, head uptown to “Processed: Considering Recent Photographic Practice,” at the Bertha and Karl Leubsdorf Art Gallery at Hunter College. Here you’ll find photography without camera: just light, chemicals and paper, for the most part.

In Markus Amm’s small black-and-white photograms, gradients follow the lines of creases in the paper. The technique, involving a cigarette lighter and elementary origami, is simple but inspired.

It’s harder to figure out the process behind Curtis Mitchell’s “Meltdowns.” The imagery and the title suggest a blaze, but no fire was involved. Mr. Mitchell rigged a pulley system to move photographic paper through a vat of chemicals. More mysterious are the vaguely gestational prints titled “Mental Pictures” by Wolfgang Tillmans, who has not revealed his methods.

Organized by Amie Scally, the deputy director and curator of the downtown alternative space White Columns, the show generously includes “direct films” by Jennifer West. Ms. West makes abstract shorts by dousing film stock with substances like strawberry jam and body glitter. She also roughs it up with skateboards and sledgehammers. The films are as goofy-looking as they sound, but they remind us that cameraless photography is a messy affair.

Farther north, “Surface Tension: Contemporary Photographs From the Collection,” at the Metropolitan Museum of Art, puts some of the “new” photography in perspective. Alongside works by Ann Hamilton and Lucas Samaras are 19th-century photography books by Anna Atkins and Roger Fenton.

There is some overlap between this exhibition and the one at Hunter, in works by Mr. Tillmans and Marco Breuer, but the Met’s show, organized by Mia Fineman, a senior research associate, isn’t limited to abstract photography. Any photographic object that doesn’t pretend to be a “window on the world” is fair game.

That includes Christian Marclay’s cyanotype of unspooled cassette tapes (his own Soul II Soul collection), which mourns various analog technologies at once. Also here is Tim Davis’s close-up of the Thomas Eakins painting “The Oarsman”; the solitary rower disappears in a flash of light caused by Mr. Davis’s deliberate bad-angle shot.

By the time you get to Vik Muniz’s photograph of dust mites arranged to look like a famous minimal sculpture, or the photogram Adam Fuss made by letting snakes loose on a powder-covered sheet of paper, you may be tempted to dash across the hall for a repeat viewing of Robert Frank’s “Americans.” (I recommend one anyway.)

What is certain is that you will emerge from these three shows feeling energized about the state of photography. Artists in the post-Gursky era aren’t feeling the need to scale up; instead they’re branching out.



## THE NEW YORKER THE CARTOON ISSUE

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NOVEMBER 2, 2009

### CRITIC'S NOTEBOOK BIG PICTURE

The latest installment of MOMA's annual "New Photography" exhibition is the best one in years, and not just because it's the biggest. By including six young photographers, the curator Eva Respini ups the odds that there will be interesting work on the walls, while exploring "what it means to make a photograph in the twenty-first century." For the artists here, it means pushing the medium to its

breaking point and leaving conventional images behind. They make photographs about photographs—pictures that are at once painfully self-conscious and wildly experimental, brainy, and brash. Walead Beshty, Carter Mull, and Sterling Ruby favor collagelike abstractions and spectacular digital or darkroom displays. Leslie Hewitt, Daniel Gordon, and Sara VanDerBeek photograph ephemeral arrangements or constructions full of subtle personal, political, and art-historical references. Some

of this stuff is way too arty, but it all looks damn good together, and it's a big step toward regaining "New Photography" 's former heft and purpose.

—Vince Aletti





# M+B



## A World of Scissors and Paper That's Captured in Photographs

Amoreen Armetta  
June 21, 2007



Birth Photograph courtesy Zach Feuer Gallery

In his New York solo debut, Daniel Gordon exhibits photographs of dioramas he collages, mostly from images found in the corners of cyberspace. The tableaux, crisply photographed with a 4x5 camera, are assembled without effort to conceal seams. The characters that occupy them follow suit: Most are pixilated Frankenstein monsters, each more diseased, disfigured, pasty and hairy than the next. In the spirit of cut-paper connoisseurs from Hannah Hoch to Thomas Demand, Gordon confuses distinctions between real and constructed space, adding a new wrinkle as the low resolution of the found imagery contrasts with the sharpness of his finished prints.

This effect is most evident in the least populated scenes. In *Blackbird*, an out-of-focus urban sunset smolders as a red-beaked bird clings to a chain-link fence next to an errant sky-blue shoelace; in one corner a disembodied hand gives the scene a thumbs-up. A satisfying dissonance between flatness and depth lends the photo the look of an early video still. In *Birth*, Gordon reimagines his own nativity as a cut-and-pasted head emerging from a wrinkled mess of hands, thighs and genitals. Here, Gordon takes a cue from Hans Bellmer to prove that viewers can be simultaneously disgusted and riveted by a grotesque convergence of limbs.

Gordon's use of the current idiom of printed pixels raises a world of formal possibilities, but he has yet to construct anything more illuminating about contemporary malaise than the kind of websites he trawls for his sources.

# ZACH FEUER GALLERY

## FOR IMMEDIATE RELEASE

Zach Feuer Gallery (LFL)  
530 W. 24<sup>th</sup> Street  
New York, NY 10011  
Tel: +1 212 989 7700  
Fax: +1 212 989 7720  
www.zachfeuer.com  
Hours: Tuesday – Saturday 10-6  
Exhibition dates: May 24 – June 30, 2007  
Opening Reception: May 24, 6-8 pm

### **Daniel Gordon** *Thin Skin II*

Zach Feuer Gallery (LFL) is pleased to present *Thin Skin II*, the gallery's first exhibition of work by the New York based artist Daniel Gordon. The exhibition will be on view from May 24 through June 30, 2007.

In the photographs of Daniel Gordon, there is a morality play at work that generates an internal dialogue between the two separate axes in which the work functions. On one hand, the work can be interpreted according to material medium: photographs of temporary sculptures pieced together from other photographs, usually found on the Internet. Gordon's work can also be read in terms of its subject matter: the highly personal quotidian grotesque that the work continually depicts. Far from creating a balance between the subject and the form it takes, Gordon's work uses this conflict to create a disjointed viewing experience. In *Jacob* and *Justine* the artist creates surrogate models of his brother and sister for the purposes of taking their portraits, and despite the materials from which they are constructed, they do indeed read as a personal contract between the artist and someone very close to him. In *Birth* Gordon speculates on his own origins, with results that are at once practical and fantastic.

Daniel Gordon's mis-use of photographic materials as a representational medium serves as a roadblock to the agreed-upon standards of beauty and quality that are a part of traditional photography. The cropped compositions call to mind documentary-style photography but because the sculptures are made solely to be photographed, nothing exists outside the border of Gordon's "decisive moment".

- Justin Lieberman, artist

Gordon was born in Boston in 1980 and received an MFA from Yale University. *Thin Skin II* is Gordon's first solo exhibition in New York.

# M+B

## The New York Times

### A World of Scissors and Paper That's Captured in Photographs

By Roberta Smith  
June 30, 2007



"Bee Eater," from "Daniel Gordon: Thin Skin II"  
An exhibition of large color photographs that often deal with the body and its discomforts.

Daniel Gordon's large color photographs, the subject of a solo exhibition at Zach Feuer Gallery in Chelsea, have several things going for them. They operate in the gap between collage and set-up photography, which is a lively place to be at the moment. They benefit from an impressive if not entirely original way with scissors that involves creating figurative tableaux from cut paper and cut-out images that Mr. Gordon then photographs.

In addition, he seems motivated by a deeply felt obsession with the human body and the discomforts of having one. Not for nothing is this show titled "Thin Skin II." He likes to depict the body in extreme situations: a woman giving birth, for example, or a man cowering under a table in a work titled "Quake." A certain interest in crime scenes is indicated, as in the pile of little girls, seemingly dead, in "Rock Garden" and the body twisted in the corner of a suburban house in "Headless Man."

The images in this show are a bit like ransom notes, with different parts coming from different places, and the whole barely hanging together. They are both unsettling and goofy, even when they seem relatively benign. Less violent subjects scamper from the generic to the abjectly erotic ("Rubber Plant") to domestic weirdness, like the gangly hands and arms stretching across the red-checkered tablecloth in "Pomegranate," a fruit that is being shared by two or more people.



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Daniel Gordon's photograph of his orchid, constructed from paper.  
Photographs from Zach Feuer Gallery

The undercurrent of discomfort bordering on self-loathing that runs through much of Mr. Gordon's work is clearest in "Man in Grass," which portrays an aroused, naked sunbather whose thighs are covered with insect bites.

In an odd way, the problem with Mr. Gordon's work lies more with context: His images and themes hew too closely to what seems to be the Feuer Gallery's house style of faux-naïve, often appealingly grotesque, figuration. They evoke the tubular limbs, simplified faces and brusque techniques already seen at Feuer, most notably in the paintings of Dana Schutz (see Mr. Gordon's "Bee Eater" and "Birth"), Jules de Balincourt and Christoph Ruckhäberle; the cut-paper sculpture of Ryan Johnson; and the videos of Nathalie Djurberg.

There are other, also bothersome echoes from further afield, like the discombobulated collage figures of the talented graphic designer Stephen Kroninger and the cobbled-together figures of Red Grooms.

# ARTFORUM

## NEW YORK



*Birth*, 2007, C-print, 30 x 40".

### Daniel Gordon

For “Thin Skin II,” his first solo show at LFL, Daniel Gordon presents photographs of collages and sculptures—both composed of other photographs. Each is a tight diorama of figures in a stated narrative, like *Bee Eater* (all works 2007), a head whose face is covered in bees, likely the ones that he will consume, against a patterned sofa.

Gordon’s process recalls that of Romare Bearden’s early Photostats and Richard Hamilton’s bawdy photo collage *Just what is it that makes today’s homes so different, so appealing?*, 1956. For those artists, collage and rephotography were about reassembling fractures caused by war, sexuality, or the divide between representation and abstraction in painting. However, Gordon’s fractures stay on the surface. They are (excuse the pun) about epidermal angst, featuring images of humans whose fragile, fragmented skin is in duress, as in *Bee Eater*, *Headless Man*, and *Birth*. The latter is a simulation of a baby being wrenched from a body, its skin torn apart by the baby’s freakishly large head. If Gordon’s title, “Thin Skin II,” is read as “thin skin again,” as in regeneration (what skin does), it becomes a proposition of hope, a way to foil the fissures that he’s assembled. If at times some of the jarring bits, like the images of real hands next to the sculpted paper limbs, are not really allowed to rub against one another, in other places they cause so much friction that the photographs feel less like a film set and more like an inescapable panorama.

—Courtney J. Martin

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**Daniel Gordon**

*Apple, Pitcher, and Pixels, 2018*

signed and numbered verso

pigment print on canvas

49 3/4 x 39 3/4 inches (126.4 x 101 cm)

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