



We are committed to creative self-expression, critical promotion, and contexts for the access to and comprehension of both. See our current initiatives for your inspiration, edification, and engagement

About Artists

We celebrate creativity in every way.

We host online exhibitions like

"Marjorie Van Cura: Unknown Territories"

currently on extended view thru April 16, 2021

and our following exhibition

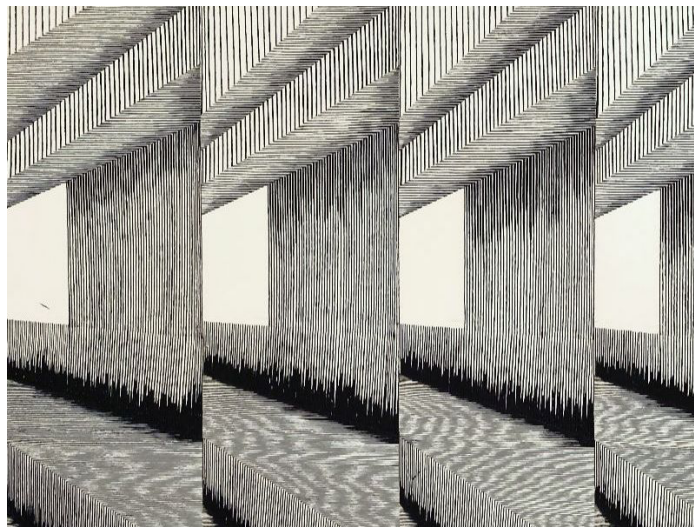
"Bernice Sokol-Kramer: Cracked Vanity" opening May 1-May 29, 2021.



About Engagement

Last fall, we inaugurated our online exhibition program with "**Tim Maxwell: Dimensional Narratives**" and I had a few questions for the artist. See an excerpt from that interview [here](#).

Future features on our website will include a podcast interview series from artist studios, artist run galleries, local galleries and university curators nationally.



GC Your earlier work is primarily figurative. I take it that the forms are themselves borrowed from historically works like *The Thinker* and *The Burghers of Calais* by Rodin? They form a sort of phenomenological call and response, taking the overt appearance and filling in all the scientifically defined complexity of our very human guts. What is your take on this?

TM Most of my earlier work is figurative. This was my major concern as my roots as an artist are in tattoos, so it only makes sense that I would gravitate towards the figure. I primarily reappropriated figures from renaissance and baroque sculpture. I would attempt to deconstruct the forms themselves by (indeed) filling in the guts in obsessive detail, as one would slowly full a body with tattoos. I guess my aim was to use these sources as a way to navigate the human body in a vernacular that I understood and had a passion for.

GC Do you feel that you had exhausted the possibilities of using the figure?

TM The body is covered, so yes, I personally feel I have I've vaporized and atomized the figure to the point of non discovery. There simply isn't anymore discursive sense to discover. but that is a fantastic question which dovetails directly into my current work, which places the vaporized figure with vestiges of shadows into another reality. that being the structure that surrounds the figure, the spaces in which figures exist, or in the worlds I create, hang by a thread in a labrinth of possibility.

GC My next question deals with the transitional period when you began making works that presented imaginary or symbolic landscapes. Which specific works came first? What year was that?

TM Midway through my life. Ha. No, but seriously, at 40 I decided to go back to a

local college and study Biochemistry. The very idea to test to see if a right brain can transmigrate to the left interested me. Basically, I wanted the challenge. I wanted empirical and objective courses which would test me. In short, I took a year of chemistry, calculus and geometry courses which tested (and questioned) my intellect. These classes wanted real answers, not tenuous. Long story short, I dropped out after a year, my desire to make art was too strong. I was literally in limbo and felt artistically brain damaged from all of that math. I became obsessed with straight lines. I mean really OCD obsessed. (This was probably the result of the hundreds of hours trying to ace Calculus-I did). These lines in time I found could be configured in a geometrical way to create space. This was new to me. I always relied on a stream of consciousness to make my work, now I found myself using math and logic as a way to create airtight compositions which my lines would make sense. I mean make sense, in creating a real and specific place that one could meander and wander aimlessly. This was 2018-2019 that I was developing a style that was new and utterly different to me. I initially started with a very simple vanishing point. This expanded to multiple shifting vanishing points which led to a cacophony of symbolic drawings that I never really saw coming. But, I get obsessed and take simple ideas and try to run as far with it as humanly possible. The simple linear works came first, followed by a more advanced geometry as a means to create space.

Part One ends here. Subscribe to our newsletter, [The Other Side of the Desk](#), to read the rest, and more! Full content for Monthly or Annual Subscribers only.

About Critical Art Tours

Future posts on our Substack newsletter, THE OTHER SIDE OF THE DESK, will alternate long form critical essays with art gallery and event tours that are descriptive and critical.

THE DESK SELECTS

Reed Danziger seems to take samples out of the cosmic ferment itself to make her paintings, creating isolated events on paper that are palpably unique. Combined multiple mediums and processes like Ink, graphite, gouache, acrylic, and watercolor are layered on paper using stenciling, screening, and free-hand painting. The resulting image could be a complex fingerprint or a faraway cosmic event minutely glimpsed. Either way Danziger makes for compelling viewing.

[McKenzie Fine Art](#) 55 Orchard Street, opens 4/7 thru 5/9

Karen Lederer is part of two person exhibition at this eastern outpost along the trail of cutting edge Lower East Side galleries. I've been catching it for years in group shows, but here it shines. Lederer eschews a pop-inspired narrative of domestic languor and simple objects filling up the space of our everyday private lives with poetic color and simple grace. Lederer does paint people, but the design or nature based color schemes of their surroundings are what really fascinates her. The people are the least interesting subjects, and really act as a foil for the cover of the book they are reading, the design of a shirt or the cover on the couch behind them. She puts more drama into a vase of flowers or a bowl of fruit. Come enjoy the very edible rainbows imbued in every one of her paintings. [Hashimoto](#)

[Contemporary](#) 210 Rivington Street thru 4/10

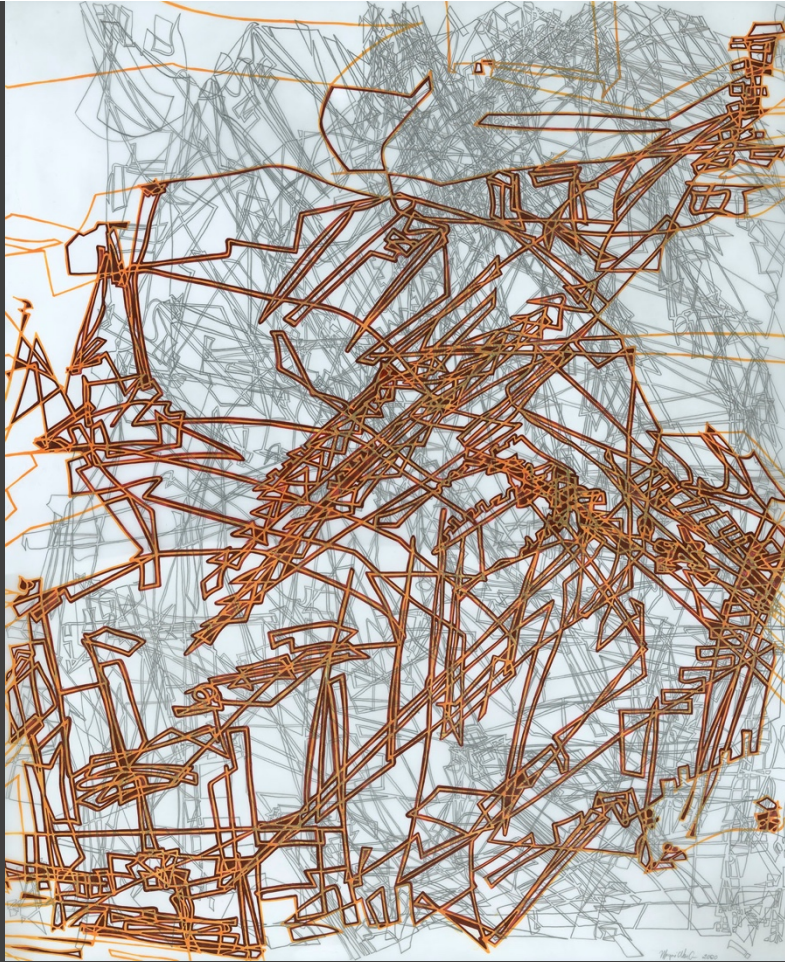
NH DePass creates sculptures that employ the appearance of machines, presenting the different elements of an installation within a single mechanical structure, meant to display and dispense each element within a point of sale context. Deposit a coin, pull a lever, get art. But only one element is there for the taking, and if we were to do so, it would lessen the aggregate of possible experiences for everyone else. [Thierry Goldberg Gallery](#) 109 Norfolk Street thru 4/18

About Art Collecting

We offer collections of contemporary art by our exhibiting artists and historical art from Conceptual masters like Joseph Beuys, Christo, Dennis Oppenheim and others, easily perusable and available for purchase on the website.



Christo



Marjorie Van Cura

All of these are reasons to turn your attention to Gibson Contemporary. We will also be hosting podcasts online career coaching, studio critiques, and other services via zoom in the near future.

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