

MELISSA

GORDON

The paintings in *Material Evidence* revolve around the question “Who gets to be abstract?” or, in other words, whose abstract paintings can appreciably be thought of as belonging to a tradition of artists in whose work gesture is prioritized, or in whose work marks of recognizable quality are detected, and in whose work mistakes and failure belong to a narrative of deliberation, integrity and ultimate formal value?

Gordon’s works are produced through a combination of provisional, accidental gestures, as she wipes her brush on the studio wall during the process of painting, and studious, mimetic ones, where these initial marks are subsequently carefully replicated on canvas. The marks made on the painting’s surface thus belong to both the tradition of abstraction relative to a certain type of unconscious expressivity, and to procedures involving the reproducibility of images in modernity, two processes often thought to be somehow contradictory in their aims. Her technique in this series can thereby be said to participate in a continuing interrogation, in all of that word’s forensic connotations, of how we continue to receive Modernism in painting, derailing a conversation about ‘painting as painting’ towards more specific questions about the imaginary subject of the modernist painter.

— EVA KENNY, FROM ‘PAINTING BEHIND ITSELF’ (2014), PUBLISHED ON OCCASION OF MELISSA GORDON’S EXHIBITION MIMETIC PLEASURES, 10 OCTOBER–9 NOVEMBER, MARIANNE BOESKY GALLERY

MATERIAL

EVIDENCE











**PAINTINGS IN ORDER
OF APPEARANCE**

Material Evidence (Wall) 2014
Acrylic on linen. 60x70 cm
Courtesy of the Artist and
Marianne Boesky Gallery
Photo: Jason Wyche

Material Evidence (Wall, Accumulation) 2014
Acrylic on linen. 60x80 cm
Courtesy of the Artist and
Marianne Boesky Gallery
Photo: Jason Wyche

Material Evidence (Wall) 2014
Acrylic on linen. 60x70 cm

Courtesy of the Artist
and Marianne Boesky Gallery
Photo: Jason Wyche

Material Evidence (Wall) 2014
Acrylic on linen. 70x80 cm
Courtesy of the Artist
and Marianne Boesky Gallery
Photo: Jason Wyche

Material Evidence (Floor) 2014
Acrylic on linen. 70x100 cm
Courtesy of the Artist
and Marianne Boesky Gallery
Photo: Jason Wyche

Material Evidence (Table) 2014
Acrylic on linen. 75x80 cm
Courtesy of the Artist

and Galerie Juliette Jongma
Photo: Stuart Whipps

Material Evidence (Wall) 2014
Acrylic on linen. 60x70 cm
Courtesy of the Artist
and Marianne Boesky Gallery
Photo: Jason Wyche

14.02 – 03.05.2015

Body Talk

Feminism, Sexuality
and the Body in
the Work of Six African
Women Artists

Curator: Koyo Kouoh

Zoulikha Bouabdellah
Marcia Kure
Miriam Syowia Kyambi
Valérie Oka
Tracey Rose
Billie Zangewa

WIELS



Flanders
State of the Art



VLAAMSE
GEMEENSCHAP
VOOR DE KUNST
NMISSE



6 Loterie
Nationale
Loterij

Duvel



Join us!

Casco – Office for Art, Design and Theory

Fall Calendar

Casco

The Otolith Group:
In the Year of the Quiet Sun
Exhibition, 14 Nov 2014–23 Jan 2015

Melanie Gilligan: The Common Sense
Exhibition, 14 Nov 2014–23 Jan 2015, with de Appel
arts centre, Amsterdam and De Hallen Haarlem

More info:
cascoprojects.org
twitter.com/casco_utrecht

Andrea Fraser:
Men on the Line:
Men Committed to
Feminism, KPFK,
1972

Performance, 2 Dec 2014,
with If I Can't Dance

Alex Martinis
Roe: Their desire
rang through the
halls and into
the tower

Performance, 3 Dec 2014,
with the Graduate Gender
Programme of Utrecht
University

Silvia Maglioni
& Graeme Thomson:
UIQ in LOVE_A
Love of UIQ:
Between Trans-
lation and
Transduction

Workshop, 13–14 Dec 2014,
with The Showroom, London

GIRLS

US



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