

GLADSTONE GALLERY

Robin Pogrebin, "Carroll Dunham's Show at Gladstone Gallery,"
The New York Times, October 21, 2015

The New York Times



"Culture as a Verb," a work from 2013-15 by Carroll Dunham.
Carroll Dunham/Gladstone Gallery, New York and Brussels

What is a man doing in a Carroll Dunham painting? Indeed, in the Gladstone Gallery's show of Mr. Dunham's new works, which opens Saturday, Oct. 31, the artist moves beyond breasts and vaginas to explore the nude male figure for the first time, along with animals. That is not to say there won't still be some of his reliable provocative content and bold colors on view, understatedly described in the gallery's news release as "nude

GLADSTONE GALLERY

bathers and pastoral landscapes.” But the female subjects of his works from the late 2000s have evolved into animated figures, swinging from a tree or riding on a horse (albeit still naked). In three yellow-and-black paintings, called “Big Bang,” Mr. Dunham Bang,” Mr. Dunham delves into the universe.

Mr. Dunham — who lives and works in New York and Connecticut — has been the subject of many solo exhibitions. Writing about him for its 2002 Dunham show, the New Museum tried to capture the eclectic, irreverent quality of his paintings, calling them “the products of an ongoing shamanistic brew: one part art history, one part Punch and Judy, one part hallucinogen, and two parts time clocked on the analyst’s couch.” (Through Dec. 4, gladstonegallery.com.)