

# KANTOR / FEUER GALLERY

FOR IMMEDIATE RELEASE

Exhibition dates: November 18, 2006 - January 13, 2007

Opening reception: November 18, 6-9pm

## **DANA FRANKFORT**

"Believer"

NOTE TO SELF :

On A Few of the Paintings of Dana Frankfort

Clear, concise, and never more than a few words long, these paintings nevertheless remain open to multiple, though not infinite, interpretations. Take for example the painting "Cute And Useless": Is it the object (a painting), the artist (a woman), or the gesture (Duchampian) that is "cute and useless"? It is easily conceivable that the correct answer is all three.

"Space Between Paintings" like Cute And Useless both minimizes itself (as in "It is merely the...") and creates a spectacle of it's own self deprecation. Created in several sizes the space between the paintings could be large or small. And of course the best and most important paintings require as much space as possible, resulting in the deployment of ever-larger (louder) signifiers of this space. And so the existence of Space Between Paintings as an object has a kind of nagging tone. Trying to push its way through a crowd of "real" paintings, it is almost insufferably annoying and steadfastly refuses to allow the "real" paintings to go about their work, presumably the recording of historical moments or sweeping canonical redefinitions of "beauty".

There is a strict materialism being enacted here, in the sense that these paintings and their messages, though existential, are far from metaphysical. It would be difficult to drastically misinterpret a painting by Dana Frankfort. It seems unlikely that meaning would stray very far from the artist's intentions. They are paintings made for a select group of like-minded individuals whose thinking is in accordance with that of the artist. After all, once you explain a joke, it is no longer funny. The banality of the messages that are scrawled is directed toward an audience whose values lie not in the hermetic contemplation of the void, but in the concrete reality of the everyday. These paintings exist in a moral universe that requires a minimum of faith on the part of the viewer. Here, one does not have to be a believer to stand with the artist as an equal before the work. They are not mysterious.

What might at first be mistaken for earnest expressionism with all of the transcendental baggage that that way of painting carries is actually something far simpler: economy. The quickest way to write a message as large as it needs to be. In looking at these paintings I am reminded of a proposition from "Rules For Selecting Art College Professors" by Otto Muehl: Whoever paints all of a 10m x 10m canvas the fastest, using their tongue as a brush, receives 15 points.

Justin Lieberman, artist

Dana Frankfort was born in 1971 in Houston, Texas. She received her MFA from Yale University. Frankfort has had previous solo exhibitions at Brooklyn Fire Proof in Brooklyn, New York. She also received the Guggenheim Foundation Fellowship in 2006. Frankfort lives and works in New York.

## **EZRA JOHNSON**

"What Birds Remember if they do Remember"

"What Birds Remember" is a story woven randomly, guided by wind and flight patterns. We begin with a deceptively natural setting, the riverside houseboat, floating in the East river, and the chaos of the city's daily habitat flies high above, alongside gulls and bright skies. Unending motorcades lead us towards a

salvation brewing within a superdome filled with brotherly love. And we fly again, follow the path of a bird rising, away from the repetitive din. City windows pass, and we look in, an interior of business and pleasure, pornographers set in action. Punctuated by dreams, different men involve us in their grand plan, leading us through its final stages, through purgatorial woods and recreation, to places unknown to us, and the birds scattering again. Time moves into Autumn, the woods now golden and hunters out for game. A father and son track deer deep into the forest, returning late, a blue tarp laden with trophy.

Ezra Johnson manipulates painting, collage, and video to produce visual narratives that defy static interpretations of painting.

Born in 1975 in Wenatchee, Washington, Ezra Johnson received his BFA from California College of the Arts and Crafts and his MFA at Hunter College. He has been featured in exhibitions at Jack Tilton Gallery, New York, and Nicole Klagsbrun Gallery in New York. He will have a solo exhibition at the Hammer Museum in January of 2007. Johnson lives and works in New York.

**KANTOR / FEUER GALLERY**

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Tuesday - Saturday 10 - 6 pm