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# The New York Times

THE NEW YORK TIMES, FRIDAY, JUNE 24, 2005

## Art in Review

### Dana Frankfort

What's So Funny

*Brooklyn Fire Proof*  
101 Richardson Street  
Williamsburg, Brooklyn  
Through July 15

The history of language in painting is long and impressive, perpetuated by artists of wide-ranging sensibilities, including Ed Ruscha, Suzanne McClelland, Glenn Ligon and Christopher Wool. In her debut exhibition, Dana Frankfort tries to add her own twist to this lineage by introducing familiar words and phrases into bright fields of shiny monochrome oil paint.

The words, usually rendered in large, blocky letters that fill the canvases, glide in and out of view, a little like towering neon signs seen through fog. "Now" emerges from a field of yellow, as "Halleluiaah" does from a horizontal blur of red-pink-orange, and "Yes" from a small square of progressively greener greens. Other less distinctive works use exuberant but more notational writing to broadcast phone numbers, list the days of the week or exclaim, "For the Love of God."

It's not quite clear how committed Ms. Frankfort is to her words; she may just be a young artist looking for a way into painting and attracted

Roberta Smith, 'What's So Funny', New York Times, June 24, 2005