— Josh Dorman The Naming of Things — Josh Dorman *The Naming of Things*

John Martin Gallery



---Island, 2009, ink, acrylic and antique paper on panel, 122x127 cm, 48x50 ins, £11,000

— Josh Dorman The Naming of Things

9 November – 1 December 2012

John Martin Gallery

38 Albemarle Street | T+44 (0)20 7499 1314 | Mon-Fri 10-6, Sat 11-4 London, W1S 4JG | info@jmlondon.com | www.jmlondon.com

I generate fields of visual detritus, then bury and re-excavate, wander between flesh, feather, metal, bone, rock.

Everywhere, I forage for peculiar old books – like a hunter, or a botanist. I find disused knowledge in diagrams, charts, in engravings of animals unseen by their portrayers and viewers.

I float in a Turner sky, scale a Persian miniature mountain, add bricks to Bruegel's tower, perch upside down with Klee's yellow birds, march past pink castles in Sassetta's procession, ride on Ryder's murky racetrack. I'm not ashamed that these are my worlds—they aren't old at all.

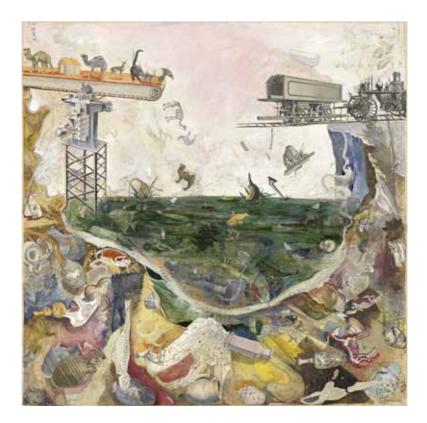
The living ferns I find stain skeletal fractal forms on old maps. Gears, mushrooms, coronae and cells mesh, echo, power machines or hover weightless.

We travel down aimless roads and cross bridges to somewhere. We bury the past in layers of earth. As we will be buried, flooded, dismembered, forgotten, misremembered. These missing pages might remind us, help us make new histories, give us somewhere beautiful to get lost.

— Josh Dorman, 2012



- This Broken World, 2012, ink, acrylic and antique paper on panel, 86x92 cm, 34x36 ins, £7,200



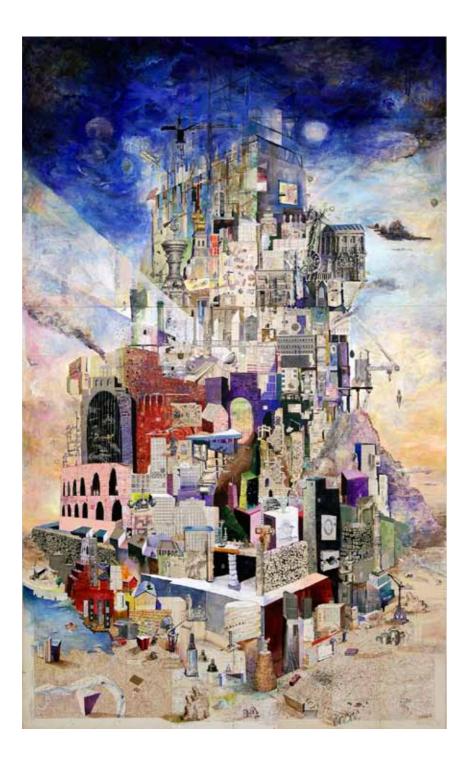
 $-\!M\!issing$ Pages, 2012, ink, acrylic and antique paper on panel, 92 x 86 cm, 26 x 26 ins , £4000

The map pieces are tantalizing, elusive works. They are difficult to describe, almost impossible to pin down in words, and yet they hold our attention in the same way that stories do. So much is going on in them that we feel compelled to look for a narrative, as if by "reading" the images before us we could finally grasp them in all their complexity. But the story I will read in one of these pictures is not the same story you will read. More than anything else, that singularity of response attests to the charm and power of these works. On the one hand, they are exuberant, almost child-like in their energy. On the other hand, the dominant feeling they provoke in us is one of reflection, of meditation. There is no solution to the mystery. As Dorman put it in a recent letter to me: "Ultimately, I paint to find out why I have to paint...in order to see things that wouldn't exist if I didn't make them. But I feel satisfaction only when I am genuinely surprised by what happens. As Braque once said: 'There is only one thing in art of any value-that which cannot be explained.'"

-Paul Auster, Cue Foundation Exhibition, 2004



-Cresendo Island, 2005-2011, ink, acrylic and antique paper on panel, 96x122 cm, 38x48 ins £11,500



—Tower of Babel, 2008, ink, acrylic and antique paper on panel, 231 x 127 cm, 91 x 50 ins £22,000 $\,$

The deeper you venture into Dorman's vision the deeper underwater you go: your senses shorted, your logic cut loose. The apprehensive apparatus you've learned to trust lose their use. Your body that receives, your organs that sort and substantiate experience – these are revealed as the blunt, bent instruments they are: approximate and, in important ways, arbitrary. Why sight like ours, in this range, according to these dictates of line and form? Why this angle of access from vision into mood? From symbol into signification? Why this object and not that? In his layerings, Dorman creates a universe of objects that are, as in our universe, coexistent but never apprehensible in toto. He uses a visual language which he goes on to render nonsensical.

-Nam Le, from catalogue introduction, 2011



-Overview, 2011 ink, acrylic and antique paper on six panels, 101 x 185 cm, 40 x 72 ins £16,000



- O'er the Straits, 2012, ink, acrylic and antique paper on panel 66 \times 66 cm, 26 \times 26 ins $\,$ £4000 $\,$



- Leap of Faith, 2012, ink, acrylic and antique paper on panel, 46x46cm, 18x18ins £2,600



—Myrtle, 2011, ink, acrylic and antique paper on panel, 61 x 61 cm, 24 x 24 ins £4000

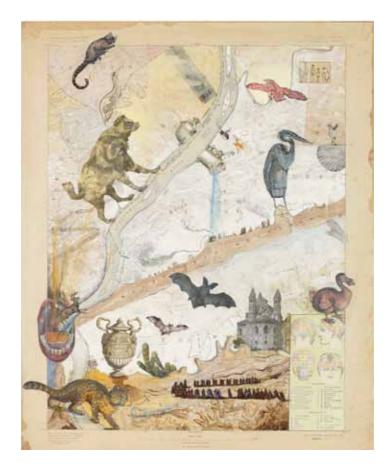
Dorman begins with old maps; he ends with new worlds. The magic of the transmutation is ninetenths craft and nine-tenths what Keats's termed a negative capability: an artist's ability to be in the midst of uncertainty and mystery without any irritable reaching after fact and reason. I want to speak to both assets possessed by Dorman, since each is exceedingly rare and neither alone a sufficient cause of artistic greatness.

Dorman can draw and paint with exquisite dexterity. The elements are executed with stunning precision and composed in such a way that an infinite number of groupings – visual plots and subplots – suggest themselves while relaxing, at last, into a satisfying consummation. However fanciful the landscape, the images are fastidiously rendered, and thus one can always orient oneself to the whole by taking one's bearing from the beautiful at hand. Though we seldom recognize where we are geographically, we know the composition knows where it is aesthetically; and in that felt faith in the arrestingly realized we are set free to try on new kinds of locations.

- Michael Verde, 2010



—Hybrids, 2012, ink, acrylic and antique paper on panel, 46 x 46 cm, 18 x 18 ins £2600



—Susquehanna, 2011, ink, acrylic and antique paper on panel, $51\,x\,46$ cm, $20\,x\,18$ ins



-Reversal in A Minor, 2012, ink, acrylic and antique paper on panel, 46x46cm, 18x18ins £2600



—Thistle, 2011, ink, acrylic and antique paper on panel, 83 x 53 cm, 33 x 21 ins £4850



-Abridged, 2012, ink, pencil, acrylic and antique paper on panel, 46x61 cm, 18x24 ins £3200



—Poem II, 2007, pencil, gouache on paper, 20 x 25 cm, 8 x 10 ins



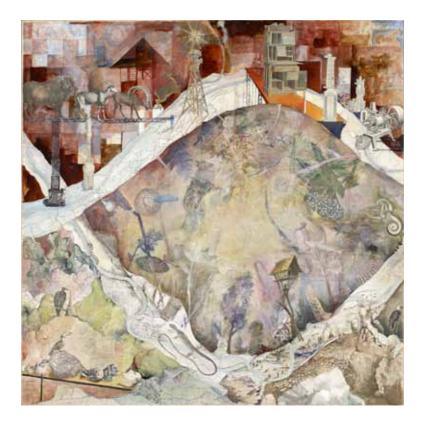
—Poem I, 2007, pencil, gouache on paper, 20 x 25 cm, 8 x 10 ins



-Little Babel, 2012, ink, acrylic and antique paper on panel, 46x46cm, 18x18ins £2,600



--Closer Look, 200?, ink, acrylic and antique paper on panel, 53 x 84 cm, 21 x 33 ins £4850



- Leap of Faith, 2012, ink, acrylic and antique paper on panel, 46x46cm, 18x18ins



- Cellular, 2012, ink, acrylic and antique paper on panel 66 x 66 cm, 26 x 36 ins £5600



-Drawing, 2011, pencil on paper, 10 x 25 cm, 4 x 10 ins



—Drawing, 2011, pencil on paper, 10 x 25 cm, 4 x 10 ins



—Drawing, 2011, pencil on paper, 10 x 25 cm, 4 x 10 ins

JOSH DORMAN

1966 1984-88 1992	Born Balitmore, Maryland. Skidmore College, New York MFA Queen's College, N.Y	
SOLO EXHIBITIONS SINCE 2000		
2012	<i>The Naming of Things</i> , John Martin Gallery, London Koplin Del Rio Gallery, Los Angeles,	
2011	Lost Divers, Mary Ryan Gallery, New York	
2010	George Billis Gallery, Los Angeles	
2009	Josh Dorman: New Paintings,	
	Mary Ryan Gallery, New York	
2008	Within Four Miles: The World of	
	Josh Dorman, Craft and Folk Art Museum, Los Angeles	
	George Billis Gallery, Los Angeles	
	Babel, Mary Ryan Gallery, New York	
2007	George Billis Gallery, Los Angeles,	
	Oxbow Gallery, Northampton, MA	
	Pierogi, Brooklyn, NY	
	Hallwalls, Buffalo, NY	
2005	George Billis Gallery, Los Angeles,	
	Lost Travels, Cal State Long Beach,	
	Long Beach,	
	Lake George Arts Project,	
	Lake George, NY	
2004	CUE Art Foundation, New York	
	selected by Paul Auster	
2003	55 Mercer Gallery, New York	
	St. George's School, Hunter Gallery, Newport,	
	Rhode Island	
2002	New Works on Old Paper Quincy	
	University Gallery, Quincy, Illinois	
2001	55 Mercer Gallery, New York	
	Wolf Group, New York	
2000	55 Mercer Gallery – New York	
COLLECTIONS		

Butler Institute of American Art, Youngstown, Ohio International Collage Center, Milton, Pennsylvania Memorial Sloan Kettering Cancer Center, New York, NY Memory Bridge Foundation, Chicago, Illinois The Naples Museum, Naples, Florida Progressive Auto Insurance, Chicago,Illinois Springfield Art Museum, Springfield, Missouri

RECENT GROUP EXHIBITIONS

2012 I'll Take You There, Pavel Zoubok Gallery, NY Selections from the International Collage Center, Daum Museum of Contemporary Art, Sedalia, Missouri

	Wildly Human, Swarthmore College, Swarthmore
0011	Pennsylvania
2011	The Tang Museum, Skidmore College, Saratoga Springs, NY
	Fragments: Modern and Contemporary Collage,
	1915-2011 ACA Galleries, New York, NY
2010	Cabinet, John Martin Gallery
	Art on Paper 2010, Weatherspoon Art Museum,
	University of North Carolina
	Mapping: Memory and Motion in Contemporary
	Art, Katonah Museum of Art, Katonah, NY
2009	The Map as Art, (curated by Kitty Harmon),
	author of The Map as Art: Contemporary Artists
	Explore Cartography, Princeton Architectural
0007	Press, 2009
2007	<i>The Art of Collage,</i> Pavel Zoubok Gallery, NY; The Palmer Museum of Art, Penn State
	University
	Here, There, Everywhere, Chicago Cultural
	Center, Chicago
BIBLIO	GRAPHY
DIDLIC	
2012	Art and Auction Magazine
	The Los Angeles Times Leah Ollman
2011	The Post-Star, Saratoga Springs—Doug Gruse
2010	City Arts—Mario Naves
	The Village Voice—Robert Shuster Time Out New York—Michael Wilson
2009	Harmon, Katherine. The Map as Art:
2003	Contemporary Artists Explore Cartography. New
	York: Princeton Architectural Press, 2009.
2008	Art News—Alex Taylor
	The Los Angeles Times—Leah Ollman
	Hrushetska, Maryna. Within Four Miles:
	The World of Josh Dorman. Craft and Folk
	Art Museum, Los Angeles, CA, (Exhibition
	publication)
2006	Art New England — Lisa Amato, August/
	September
	The New Yorker — Goings On About Town
	(12/26/06)
	The New York Observer — Mario Naves
0005	The Baltimore Sun — Glenn McNatt
2005	The Week Magazine
	The Buffalo News — Richard Huntington The Los Angeles Times — Leah Ohlman
	L.A. ArtScene — Jody Zellen
	Metroland News — Albany, NY
	The New York Times — "The Nature of Things"
	at the Islip Art Museum, Helen Harrison

Art Forum online — Critics Picks, John Reed,

The New York Observer — Mario Naves, Nov. 22

(CUE Foundation show)

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