



Dona Nelson
Works 1977 - Present

Nelson (b. 1947) is an influential American painter with an extensive exhibition history and long-standing critical support. Her work is in more than 20 national collections, as well as the Centre Pompidou and Art Gallery of New South Wales in Sydney. Ross is a young sculptor (b. 1989) who already has an impressive record, with a strong critical following, numerous residencies and awards, including a Pollock-Krasner Foundation grant.

Known for her freestanding, double-sided paintings, **Dona Nelson** uses cotton canvas, cheese-cloth, fluid acrylics and wooden stretchers—the material conditions of the medium—as her tools. Seen from a historical perspective, she recognized stain painting's potential of the "back" while developing a canvas in 2003. Nelson works horizontally, often rotating and inverting her canvases recto verso. Paint and paint mediums are applied and seep through from both sides, forming puddles guided by raised ridges of thrown ropes of acrylic-soaked cheesecloth, an organic, mutable structure that dries rigidly and is eventually torn off. Developing her works sometimes over long periods, Nelson overcomes the literalness of her processes and materials, making each painting a singular invented image.



Dona Nelson and Andrew Ross, Art Basel, Basel 2026. (Installation view)



New Works (Dona Nelson and Andrew Ross), Thomas Erben Gallery, 2025. (Installation view)



Tuesday can be Anything, 2025.
 Acrylic and acrylic mediums on canvas,
 108 x 88 in.



Skater, 2024. Acrylic and acrylic mediums on canvas and on a redwood
 stretcher, 70 × 78 in. (back, double-sided)



The Individualism of Dona Nelson, Canada Gallery, 2026. (Installation view)



I.M. Pei Gallery at the Des Moines Art Center, 2023. (Installation view)
Day and Night, 2023. Acrylic paint and acrylic mediums on canvas with steel stand.
 106 x 88 in. (front, double-sided)



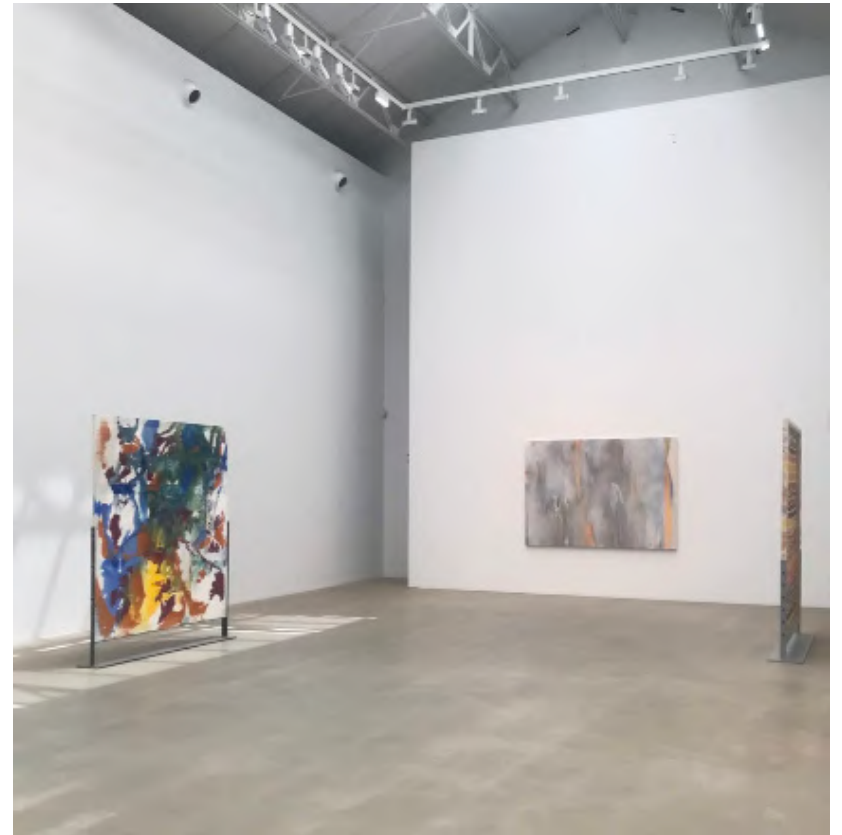
Princeton Museum of Art, 2025. (Installation view)
Providence, 2023. Acrylic paint and acrylic mediums on canvas
 106 x 88 in.



Selected Paintings 2019 - 2023, Locks Gallery, 2024. (Installation view)



Thaddaeus Ropac, Pantin, Paris, 2022. (Installation view)





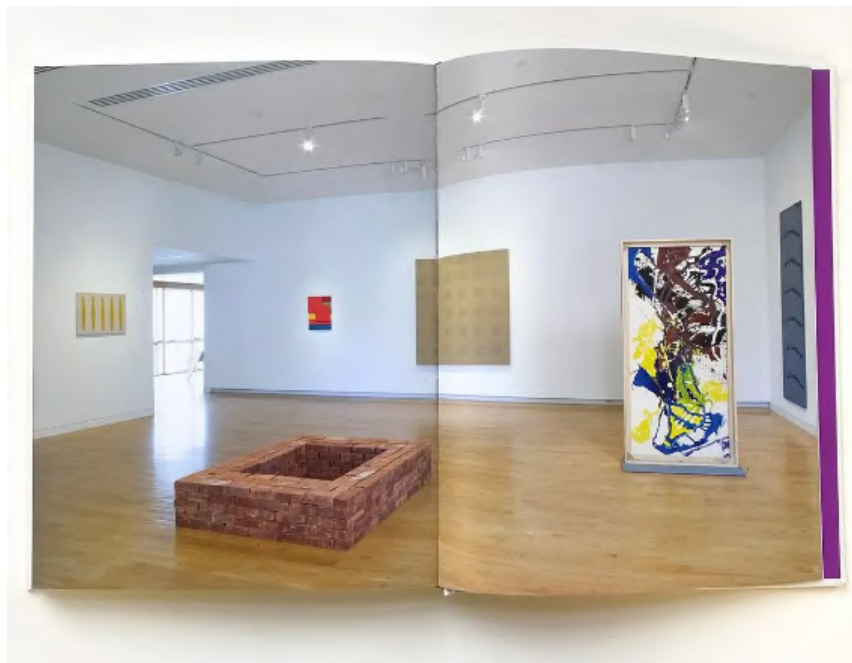
ReFiguring, one painting at a time (1977 to 2022), Thomas Erben
Gallery, 2022. (Installation view)





52 Artists: A Feminist Milestone

52 Artists: A Feminist Milestone celebrates the fifty-first anniversary of the historic exhibition *Twenty Six Contemporary Women Artists*, curated by Lucy R. Lippard and presented at The Aldrich Contemporary Art Museum in 1971. 52 Artists will showcase work by the artists included in the original 1971 exhibition, alongside a new roster of twenty-six female identifying or nonbinary emerging artists, tracking the evolution of feminist art practices over the past five decades. 52 Artists will encompass the entirety of the Museum (approx. 8,000 sq. ft)—the first exhibition to do so in The Aldrich's new building which was inaugurated in 2004.



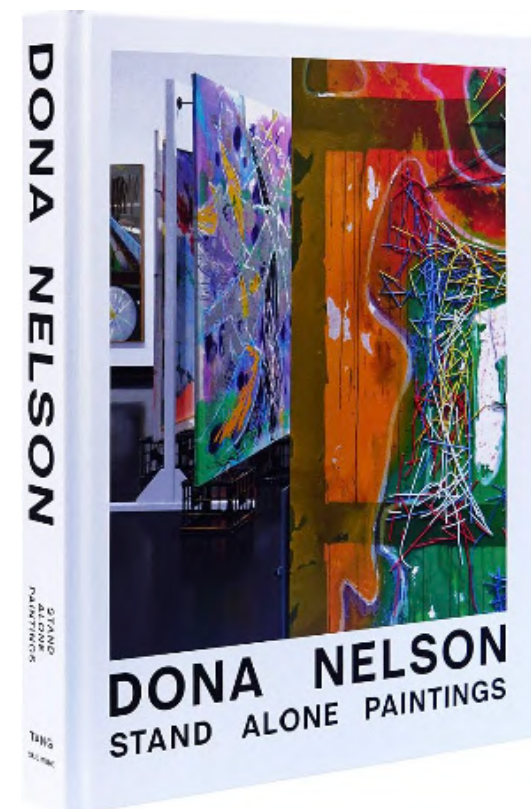


Painter Reply: Experimental Painting in the 1970's and now. Lisson Gallery, New York, 2019. (Installation view)

Bells, 2017. Acrylic and acrylic medium on canvas, 80 x 80 in. (front and back, double-sided)



Painting the Magic Mountain, Michael Benevento Gallery, 2019. (Installation view)



Tang Teaching Museum, Skidmore College, 2018. (Installation view)



The Armory Show, New York, 2018. (Installation view)



models stand close to the paintings, at Thomas Erben Gallery, 2017. (Installation view)



By The Yard, 2016. Cheesecloth, muslin, acrylic mediums on linen panel mounted on plywood base,
Each panel: 81 x 36 x 5 in., Base 38 x 32 in.



models stand close to the paintings, at Thomas Erben Gallery, 2017. (Installation view)



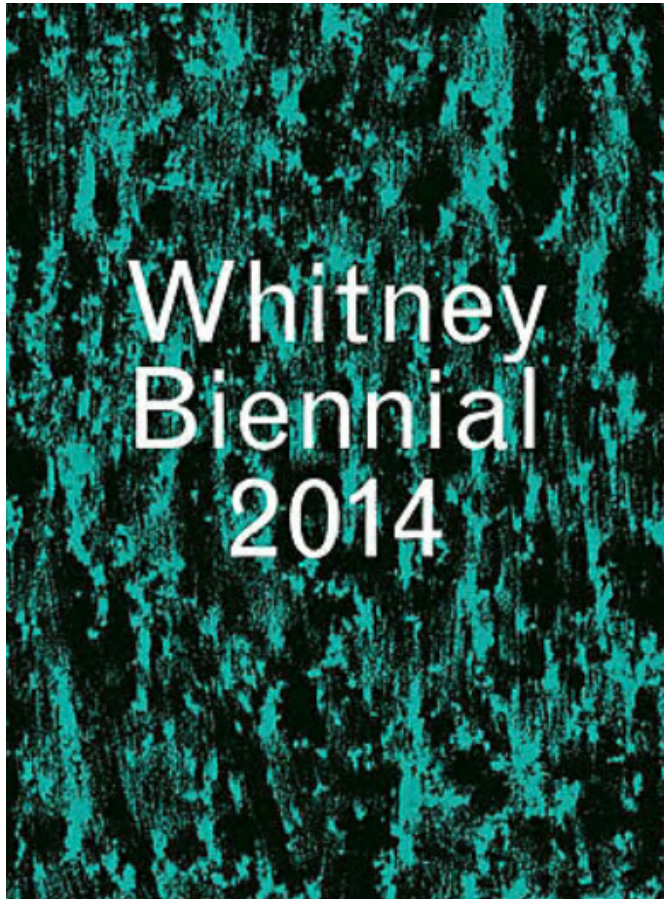
Dona Nelson and Polly Apfelbaum, Michael Benevento, Los Angeles, 2016. (Installation view)



New Paintings, Thomas Erben Gallery, 2015. (Installation view)
Ribbed Red, 2015. Acrylic and acrylic mediums on canvas,
 78 x 83 in. (front, double-sided)



Centre Pompidou, 2015. (Installation view)
 Permanent Collection, 2015. (front, double-sided)



The Whitney Biennial, 2014. (Installation view)



Phigor, Thomas Erben Gallery, 2014. (Installation view)





Phigor, 2014. Acrylic paint, soft gel medium, and tar gel medium, 117 x 70 in. (front and back, double-sided)



Unpainting, Art Gallery of New South Wales, 2017. (Installation view)
March Hare, 2014. Acrylic and acrylic medium on canvas, 83 × 78 in. (front, double sided)



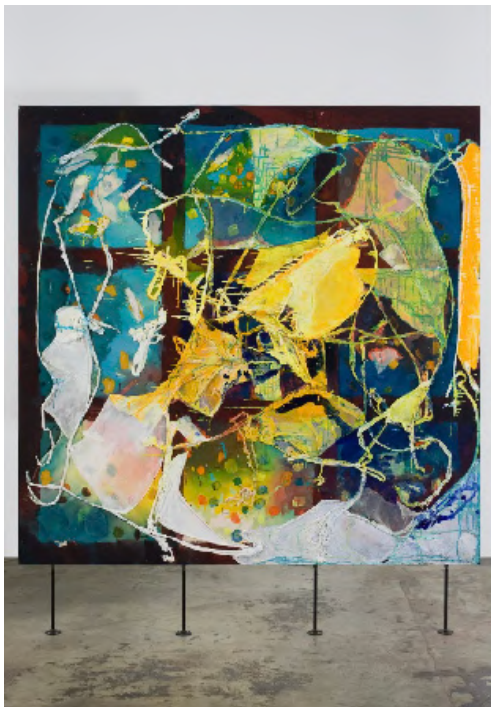
Vogue Magazine, July 2014.



Animate Matter, Thomas Erben Gallery, 2010. (Left: Rose Wylie) (Installation view)



25 Years, at Thomas Erben Gallery, 2021. (Installation view)



Night Studio, 2008.
Acrylic mediums and dyed cheesecloth on canvas, 83.5 x 84 in.
(front and back, double-sided)



in situ: paintings 1973 - present, Thomas Erben Gallery, 2008. (Installation view)
The Palmist Reveals the Future of Painting, 1992. Dyed canvas strips and acrylic mediums on canvas, 75 x 75 in.



Brain Stain, Thomas Erben Gallery, 2006. (Installation view)



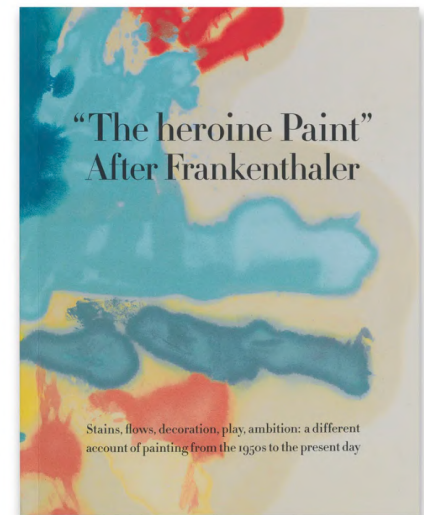
Gaucho Groucho, 2005.
Acrylic and cheesecloth on canvas,
88 x 106 in.



Brain Stain, Thomas Erben Gallery, 2006. (Installation view)



Untitled, 2004. Acrylic on canvas, 69 × 80 in.



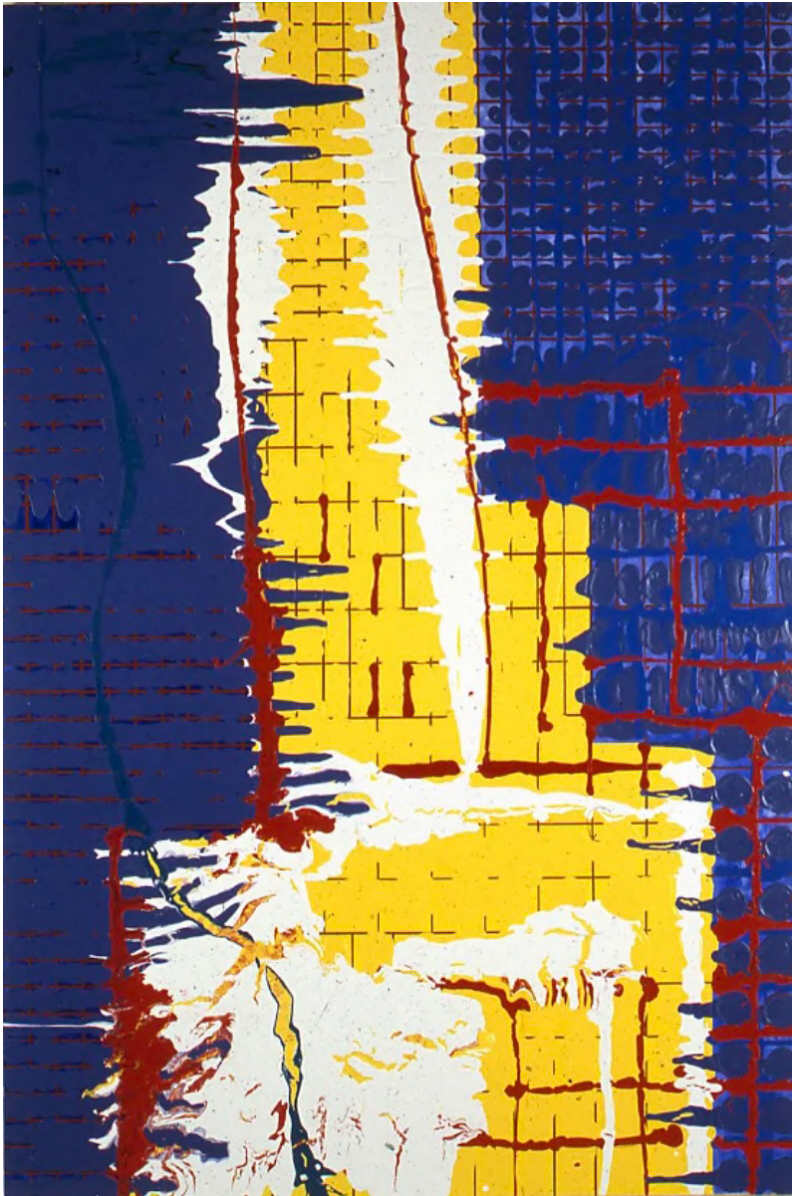
New Jersey Sunset, 2003. Acrylic on canvas,
79 × 78 in. (front and back, double-sided)
Reproduced in Katy Siegel's, *"The heroine Paint": After Frankenthaler*



Art In America, Cheim & Read, New York, 2001. (Installation view)



The Stations of the Subway, Octopuses and Arrangements, Weatherspoon Art Museum, Greensboro, NC, 2000. (Installation view)



Street of Walls, 1998. Acrylic and latex enamel on canvas,
90 × 60 in.

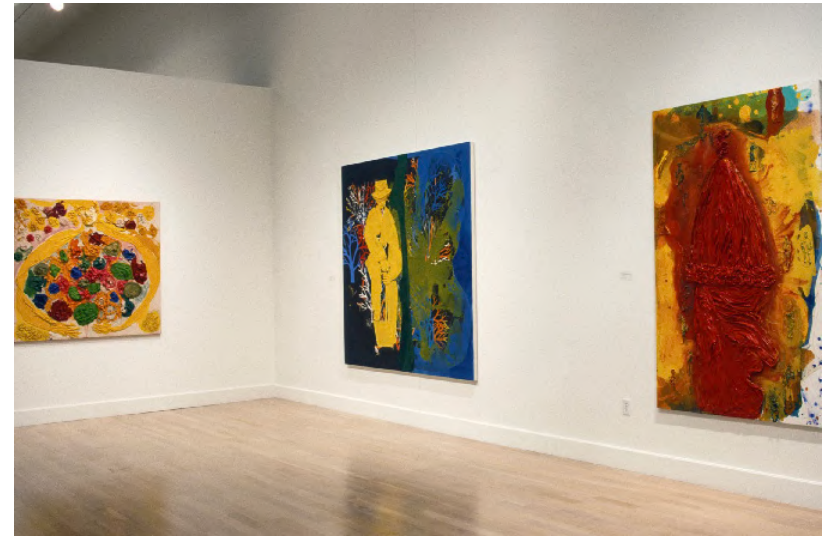


The Deep, 1997. Acrylic and latex enamel on canvas
90 × 60 in.



Weatherspoon Art Museum, Greensboro, NC, 2000.
(Installation view)

Octopus Blue, 1990.
Muslin and acrylic on canvas,
79 × 79 in.



Weatherspoon Art Museum, Greensboro, NC,
2000. (Installation view)

Perennial Figure, 1990.
Acrylic, muslin and canvas cut-outs on
canvas, 78 × 78 in.



*California Landscape
or the Man Who Needs Everything, 1988.*
Acrylic and muslin on canvas, 83 × 79 in.



Surveyor's Lunch, 1981-82. Oil on canvas, 72 x 78.5 in.



in situ: paintings 1973 - present, 2008. (Installation view)



Man by the Drive, 1981. Oil based enamel on Masonite, 24 x 24 in.



ReFiguring, one painting at a time (1977 to 2022), Thomas Erben Gallery, 2022. (Installation view)

Art Reviews:

Avgikos, Jan.

Dona Nelson/CANADA, Spring 2026 (yet to be published)

It's impossible to take in a Dona Nelson painting all at once. She guarantees that with large abstract tableaux, supported by bespoke steel supports, that stand away from the wall and make us privy to the other side of the canvas, which is also a painting that includes parts we typically don't see. The gesture amplifies the complexity of her art and proposes a performative role to the viewer: slow down, look longer, see more, think diHerently. Even when her paintings are conventionally installed on the wall, we search along their edges for any sign of their fugitive sides that might illuminate how they began and what happened after that. We've been primed to experience them as objects with doubled, rather than singular, surfaces; and to relish their visual and conceptual acrobatics for the insight we gain to the artist's creative process. Ten new paintings (2024-2025), presented in *The Individualism of Dona Nelson*, take us on a joy ride into the gentle delirium that results from the disturbances she orchestrates—among them, eHacing distinctions between top and bottom, front and back. *Saturday* (2025) is a beautifully turbulent canvas (hung on the wall) animated (in part) with scrawling marks and ribbons of tangled linear elements laced into sweeping yellow, orange-red and bright blue vortexes that tumble and converge in the lower right corner. We learn, in a short documentary with the artist in conversation with her assistants, that the painting wasn't truly finished until it was flipped from vertical to horizontal during installation. Contingency is scripted into the very heart of Nelson's practice. With access to both sides of a piece, we revel in the beauty of the pours and stains that initiate a work. In free-standing *Monday*, 2025, liquid turquoise blue soaks in and saturates the center of the canvas, splashing out in drips and splatters and dissolving in fine mists. The atmospheric Aegean haze dances well beyond the perimeter of a ghost square (taped to the surface before the action and pulled oH later) that references the frame itself. Stretcher bars and other devices--all painted white—counter the liquid momentum; geometry and gesture unite to catalyze a three-dimensional picture plane.

Traces of stains and stencil marks become structural architecture for the painting on the flip side of *Monday*, where action is characterized by accumulation. Lots of paint, lots of technique, lots of layering, results in a rugged surface that reads like a map of its own making. Meandering lines parse the terrain and form an open organic grid animated by the competing forces of diHerent color fields. *Grass*, (2025), a monumental double painting, defies hierarchies of front/back, primary/secondary in favor of a relational model wherein each side is both similar and dissimilar to the other. Watery stains in green, brown, and ochre, drizzled down the surface (before it was upended), are interrupted by vestiges of crossbar supports that have gone missing. The trimmed edges of canvas, stapled and wrapped around the frame, signify the B-side of the painting, but do little to dissuade our imaginative absorption with the picture. Its potential to resonate abstractly with the natural world— woods in autumn, grass patterned with sunlight—is part of its seductive power. Walk around to the other side of *Grass* and we get a real sense of Nelson's confidence and appetite for risk. The residue of previous painting permissions an entirely diHerent composition. Built on top of the latent stains, translucent layers of beige and yellow are worked into the surface and become the ground for the big-scale drawing that reins it all in. Is it code? A treasure map? Ancient calligraphy? It looks unschooled and illegible yet, at the same time, it feels adamant and urgent. It's the beginning of a new adventure, which is noteworthy when we realize that one side makes us forget the other. That recognition is the mechanism that prompts us to walk back and forth, to compare and contrast, to accelerate our vision, to try to see everything all at once. We might set out to test the limits of the work but, in so doing, discover the limits of our own perception.

NEW YORK

To Do: January 28–February 11 Our biweekly guide on what to see, hear, watch, and read.

January, 2026

Art

5. See Dona Nelson

Two sides of the same canvas.

Canada, 60 Lispenard Street; through February 14.

The rebel painter, now 78 and still at the top of her form, is showing at a collaboration between this downtown space and Thomas Erben Gallery. Her colors are earthy and raw; her structurally experimental pictures are double-sided, suspended in space, gridded, and weathered like maps or artifacts. It's a one-woman school of possibilities. —*Jerry Saltz*

Smith, Roberta.
Galleries, May 2017, The New York Times

THE NEW YORK TIMES, FRIDAY, MAY 12, 2017

Galleries



COURTESY OF THE ARTIST AND ADAM REICH, THOMAS ERBEN GALLERY, NEW YORK

DONA NELSON

Through May 20, Thomas Erben Gallery, 526 West 26th Street, Manhattan; 212-645-8701, thomaserben.com.

The painter Dona Nelson has never been one to set limits. For years now, she has made some of the toughest paintings around, articulating her medium with dissonant techniques, surfaces and colors; freely mixing figuration and abstraction into elaborate narratives of process, art and life while regularly trespassing into three dimensions. But these tendencies have rarely been stated as elaborately, intensely or joyously as in "Models Stand Close to the Paintings," at Thomas Erben in Chelsea, a show of nine new works accompanied by two earlier ones serving as their footnotes.

The installation forms a loose, kaleidoscopic maze of contrasting viewpoints. Especially complicated are two free-standing pieces made on two door-size panels. Verging on architecture, "By the Yard" (which has wonderful areas of coarse, crazed embroidery) and "Passengers" almost require wedging yourself between the panels to see the four-sided progressions of linked images. Sometimes evoking the blocky figures of the Russian Constructivists, the exceptional "Platform" presents two panels side by side, with contrasting figurative styles, types of material and degrees of abstraction on four surfaces.

Ms. Nelson began working both sides of free-standing canvases long before it became a craze among younger painters. A prime example here is "Lavender Lion," whose thick pours or stains of lavender, purple and yellow continue her longtime dialogue with Jackson Pollock — growing at his painting "Number 1, 1950 (Lavender Mist)"? Ms. Nelson's signature cheesecloth is used here, creating looping skeins of stenciled lines on one side and an orderly grid on the other. In "Autumn Andrew," green cheesecloth suggests tall grass behind a larger-than-life portrait of a seated man with a thoughtful face and a blue-checked shirt, both wonderfully painted. This is a great show.

ROBERTA SMITH

Works from the Dona Nelson exhibition "Models Stand Close to the Paintings," above, at Thomas Erben Gallery. At left, Sara Cwynar's "Tracy (Grid 2)." Below left, Rochelle Goldberg's sculpture "Sun anchor of origin, are you?" Below right, one of Peter Dreher's early untitled skull works from 1947.

The New York Times

ART IN REVIEW

Dona Nelson: 'Phigor'

By **Roberta Smith**

May 8, 2014



Interrogative: Dona Nelson's "Orangey," left; "Red and Green Noses," rear; and "March Hare."

Courtesy the artist and Andreas Vesterlund/Thomas Erben Gallery, New York

Thomas Erben Gallery, 26 West 26th Street:

Incrementally and without nearly the attention she deserves, Dona Nelson has become one of the best artists working today, partly by spending over two decades wrestling with the idea of a painting as a free-standing object with two distinct sides and, in many ways, a mind of its own.

Just as the Minimalists plunked sculpture into the viewer's space, minus pedestal, Ms. Nelson has liberated painting from the wall. She may not be the first to do so — Rauschenberg, Ryman and Polke are precedents — but she does it with her own specific flamboyant rigor, a noun that is both evoked and possibly ridiculed in "Phigor," the show's title. The dropcloth look so endemic in contemporary auction art may be buried in these works, but Ms. Nelson's results are the opposite of zombie formalism — quite alive, distinct and infused with an adamant, difficult beauty.

Ms. Nelson also builds on the Abstract Expressionist tradition, in Harold Rosenberg's words, of treating the canvas as "an arena in which to act." For her it's an arena in which different painting materials are forced to interact with help from gravity, chance and intermittent control, while taking full advantage of the facts of canvas, stretcher, color, contrasting viscosities and paint-dipped string and strips of cheesecloth. What develops in the arena of each work is so physically present and visually complicated that issues of abstraction and representation fade away.

The paintings simply are, and they demand that you deal with how they came to be that way. What happened first, and which side was she working on when it did? Was the canvas on or off the stretcher at the time? What seeped through, what was prevented from doing so, and how? What was stained, what was thrown, what was carefully outlined? What was added or removed, and when? How many previous paintings has that stretcher served under? Among the profusion of colors, textures, punctures, drips and coarse needlework (that paint-dipped string), the mysteries mount, resolve and mount again. You keep looking. In the current Whitney Biennial, Ms. Nelson's paintings are among the two or three standouts in the large, crowded, color-crazed fourth-floor gallery that is its beating heart. And this show is among the strongest of her career.

ARTFORUM

Dona Nelson

Thomas Erben Gallery

By Barry Schwabsky

May, 2014



View of Dona Nelson, 2014, Thomas Erben Gallery, New York

In an interview twenty years ago, Dona Nelson praised the messiness of late Picasso, describing it as evidence of a “total confidence” that allowed him to do whatever without self-questioning, without looking back. And then she went on to point out that “[Sigmar] Polke has that kind of confidence.” Even before I’d read that old interview, the affinity between Nelson and Polke, one very American and the other sehr deutsch, was nonetheless patent. Granted, Nelson lacks Polke’s reach, but both artists tend to throw all caution to the wind in a way that can sometimes induce something close to pure exhilaration. How often is it, really, that you come across a painting that makes you suspect that the person who made it really didn’t give a damn about how it would look? Nelson sometimes goes beyond the merely funky to plumb the depths of the truly gnarly. She delights in textures that grate—for instance, the mess of curdled cheesecloth that tangles up the cheery colors of *Orangey*, 2013, and the pocks of matter strewn across its surface like pimples; or the nastily congealed, hard, and shiny floes of opaque color that float atop the stained-in browns and greens of *Top*, 2014.

Also Polke-esque is Nelson’s use of both sides of a painting. In 1989, the German artist showed a group of free-standing, two-sided paintings at Mary Boone Gallery (none of them are included in his current retrospective at the Museum of Modern Art in New York); five of the eight paintings that were on view in Nelson’s show are similarly bilateral (as are the two she showed in this year’s Whitney Biennial). The presentation’s odd title, “Phigor,” might be an indirect allusion to this: It’s not a word, but this sequence of letters does appear in the midst of the word amphigory, which means a piece of rigmarole or nonsense and contains the prefix amphi-, to which Merriam-Webster’s Collegiate Dictionary gives the meanings “both, of both kinds, on both sides, about, around.” But whereas Polke’s duplex paintings were made on translucent material so that one could see from either side what he had done on the other, Nelson’s are on canvas: Her paint has seeped or been pushed through from one side to the other, but the eye can’t pass through the same membrane. The paintings often seem to promise more information than they really give—they’re tricky that way. For instance, *Phigor*, 2014, is on a canvas with a grid of crossbars on its verso, and the grid is reflected in paint on its front. But the similar stained grids that traverse *Red and Green Noses*, 2013, *March Hare*, 2014, and *Orangey* are false clues to what’s on the other side—there are no corresponding crossbars—whereas *Division Street*, 2013, does have crossbars, but there is little trace of them from the front.

In the 1994 interview, Nelson spoke of how touch is more important to her working process than sight. “My hands are leading me as if I’m blind. I feel that the room is dark while I’m painting.” These days, the double-sidedness of her paintings seems to be a way of upping the ante on her game of blindness. “Soaking paint through the canvas,” she explained in a self-interview this past March, “the painting on the back comes into existence without my seeing it.” Each side of the painting functions as something like a picture of the other side, which one cannot see simultaneously—and the picture always contains both truth and falsehood. She adds, “It’s alarming to me that people look at pictures of cornfields as if the pictures are informative, when the pictures have nothing in common with cornfields at all!” No more than one side of a painting has in common with its reverse, probably.

Smith, Roberta.

Art in Review, May 2008, The New York Times

Art in Review

THE NEW YORK TIMES, FRIDAY, MAY 23, 2008

Dona Nelson: In Situ

Paintings, 1973-Present

Thomas Erben

526 West 26th Street, Chelsea
Through May 31

There are many ways a New York museum could avoid merely validating the art market; one would be to surprise us all and give the New York painter Dona Nelson a survey. She has painted prolifically and innovatively for nearly 40 years, following her own path through the gap between abstraction and representation. She has been sustained by an adventuresome emphasis on materials, an appreciation of outsider art and an athletic (or, more fashionably, "performative") approach to process that builds on the art of Jackson Pollock and the Minimalist notion of specificity. For Ms. Nelson, however, specificity evolved into a charged compression of feeling, surface fact and optical experience.

Her restless career has dodged the burden (and thus the rewards) of a superficially consistent style. But this show, which sums up 35 years with only 10 works, reveals some of its underlying unities.

For example, a small untitled black-and-white work from 1973 and the quietly hallucinatory "Fleshy Reflection" from 1997 reflect her pursuit of more complex and organic variations on the Minimalist grid. "My Home III" and "My Home IV" from 2000 and 2001, which have an image of a village church in common, use cheesecloth dipped in paint to conflate the white-on-white of modernism with snowy calendar art. The first painting has the added jolt of crazed, spidery flings of intense blue, and the second has a predella of the Nativity.

"April," a blue abstraction from 2008 that has been worked on from both sides and is attached perpendicular to the wall, seems willfully eccentric. But "Line Street," a bright, scabby abstraction from 2007, is excellent, as is "The Palmist Reveals the Future of Painting" from 1992, a bright mandalalike image made entirely of short strips of dyed canvas; it shows an immense indigo hand embedded in designs of orange, yellow and purple.

Ms. Nelson is a bit like Marsden Hartley — that is to say, a great risk-taker and consequently a sometimes uneven artist. But in curatorial terms, her lengthening, adventurous career has produced more than enough to work with.

ROBERTA SMITH

Moyer, Carrie.

Dona Nelson: *Brain Stain*, Sep. 2006, The New York Times

Dona Nelson *Brain Stain*

Thomas Erben Gallery September 7–October 21, 2006

Dona Nelson continues to prove herself as a skilled interrogator of painting. With impatience and glee, she addresses the fundamental questions that have dogged painters over the past century—why, what and how. By turns obstreperous, sexy, violent and transcendent, the six canvases in *Brain Stain* manage a kind of metaphysical back flip by using bodily experience (both the artist's and our own) to point us inward towards the cerebral aspects of painting and its history.

Nelson has spent many years thinking about the possibilities posed by abstraction, leading her to make various bodies of work that sometimes appear related, sometimes not. Her current exhibition contains five gelatinous abstractions and "Walnut Way," an arid, unprimed picture made by rubbing charcoal over the bas-relief of a Nativity scene. The relative abstraction or representation in each of Nelson's pictures, far from indulging in the current taste for aesthetic smorgasbord, instead underscores her interest in painting processes and how they generate symbiotic images. The artist's well-known antipathy toward displaying a recognizable or "signature style" can be traced back to the experimental attitudes that permeated the New York City art world in the late 1960s when she was a student in the Whitney Program. The practice of painting at that time had been suffocated by Late Modernism's formalist and Marxist theorizing while simultaneously trivialized by Pop Art. Serious painters attempted to revitalize it by seeking direction and inspiration in the more opened-ended forms of performance, video and sculpture.

One of Nelson's abiding interests has been how to make a painting without "painting," i.e., without making an autographic mark. In the large-scale "Mitchell Street," the surface is covered with viscous, dark green skeins of cheesecloth and gravity-defying drips and spills that come from all directions. A high-pitched yellow-green seeps up from beneath the cheesecloth, alerting us to a surface that has been literally washed and worn down by repeated applications of a high-pressure water hose. Raised, snotty strands of cloth crisscross the stained field, picking up and holding large areas of Pthalo green paint. Nelson's use of cheesecloth to mediate between

figure and ground is one of her more brilliant moves. Building up the canvas by adding muslin and cheesecloth before pouring the paint, Nelson creates a self-reflexive relationship in which the figure is always pointing back to the ground. Because they are both made of the same cotton material, the figure and ground are no longer oppositional. Acrylic medium becomes the goo that binds them together, like to like.

The thin, gaily-colored ribbons of cut cloth attached to the face of "Gaucho Groucho" seem to speak directly to Pollock's bravura performance with poured paint and stick. But because Nelson's cloth lines perch on top of the surface, they are both three-dimensional and illusionistic, looking more like soggy toilet paper or leftover party decorations than AbEx conduits to the subconscious. The painting is hung from wires approximately four feet from the wall so that one can walk all the way around it, further emphasizing its double-sided objectness. A horizontal concrete block delicately holds the bottom edge, acting as a slapstick transition between the rough plane of the concrete floor and the rough picture plane. Nelson began this painting by pouring colors over a stack of unprimed canvases and letting the pigment seep down through the pile. From the back of the canvas, unruly pools of red, orange and green soak into the weave. From the front, these stains serve literally and figuratively as a humorous resist for the glistening gel medium slathered on top.

Two untitled red paintings demonstrate most fully the extent to which Nelson has converted the last 50 years of painting history into her own private mosh pit. Within the artist's parameters, Abstract Expressionism, Arte Povera, Color Field and Viennese Actionism are linked by their emphasis on the performative as well as their use of scale and facture to swing between the painter's body and the viewer's. "Untitled" (2004) is also hung from the ceiling by wires so that one can observe the radical difference between the two sides. The face is a gorgeous accumulation of dull, washed-out reds that seem to pulsate with the moody elegance of a late Mark Rothko. On the back, the painting is scruffy and the stretchers have been utterly saturated with pigment. The paint was applied



Dona Nelson, "All American Girl" (2000).
Courtesy of Thomas Erben Gallery.

and removed in such a way that the meaty red backside looks as if it has been "marbled" by fatty slashes of gel medium.

The other untitled red painting investigates even more aggressively the erotic nature of looking. Copious amounts of cadmium red have been hastily, almost violently, applied to the stained canvas. As one's eye moves around the monochrome picture, the light picks up the changes in paint consistency, making the surface shimmer and shift from opaque to iridescent, dry to saturated, optical to material.

Nelson's processes—the pouring, scraping, washing, dripping and veiling—joins the transcendental with the visceral, the public face with the private body, the pure with the slapstick. She has said that she likes "the activity of painting under pressure." To look at her pictures, the pressure of the studio is evident. One can almost chart its trajectory: the promise of conception, the pleasure of action, the frustration, the blind alley, the boredom and finally the satisfaction of a speedy resolution. What we also get to see in a Dona Nelson picture is a very fine artist putting the pressure of History to work in such a way that few painters today have the nerve, intelligence or ability to achieve.

—Carrie Moyer

Carrie Moyer is a Brooklyn-based painter.

ARTSEEN