

PICKS

## New York

CRITICS' PICKS

### Josh Dorman

**CUE ART FOUNDATION**  
511 West 25 Street  
October 21–November 27

That there is often an essential sentimentality to creative endeavors—a reconnecting with memories, with the past—is a fact long made manifest by Josh Dorman's paintings. In recent years, however, Dorman's precise landscapes have recontextualized their relationship to history, moving from the personal toward something broader. In this show, curated by Paul Auster, the pictures on view are representative of a new body of work. The modestly-sized paintings—acrylic, oil, and ink on panels or canvas—have grounds of collaged antique maps. In Dorman's literal reworking of the topography of recollection, we find not only a celebration of our memories, but a release from them; in summoning the past, we also destroy it. His paintings, no doubt influenced by the changing topography—both political and physical—of our planet, have taken on the immediacy of an editorial cartoon, with works like *The Funnies*, 2003, consciously invoking that conceit. Driven by anger, paranoia, blind hope and tenderness, Dorman is a cartographic zealot, not only correcting the misapprehensions of memory, but mapping the New World Order.



*The Funnies*, 2003.

—John Reed