

PERROTIN

Danielle ORCHARD

Galerie Magazine,

7 Must-See Solo Gallery Shows Across the U.S. in June

June 2023

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From the centenary celebration of master photographer Richard Avedon at Gagosian in New York to Betty Woodman's crossover ceramics at David Kordansky Gallery in Los Angeles

BY PAUL LASTER

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Crossing the country from coast to coast to find the best gallery exhibitions in America each month, *Galerie* has selected our favorite one-person shows to add to your curated list of cultural outings at the start of summer. From the rediscovery of the under-known art of Cathy Josefowitz at Hauser & Wirth and the centenary celebration of master photographer Richard Avedon at Gagosian in New York to the transcendental paintings of emerging artist Zoe McGuire at Library Street Collective in Detroit and the crossover ceramics of the masterful Betty Woodman at David Kordansky Gallery in Los Angeles, these are the not-to-be-missed solo shows in June.

[...]



Danielle Orchard, *Our Sympathies (After Wyeth)*, (2023).PHOTO: GUILLAUME ZICCARELLI; COURTESY THE ARTIST AND PERROTIN

5. Danielle Orchard at Perrotin, New York

A talented painter from Indiana, Danielle Orchard studied in her home state before making the leap to New York, where she earned an MFA from Hunter College in 2013. Showing her finely fashioned figurative works with a string of prominent New York galleries—including Journal, Jack Hanley, and Half—before landing with powerhouse Perrotin, where she’s had solo shows in Seoul, Paris, and now New York, the Brooklyn-based artist has become a rising star. Making paintings inspired by such modernist masters as Picasso

and Matisse, she cleverly crafts timeless images with the female figure as her muse.

Exhibiting a dozen recent large-scale paintings in the exhibition “You Are a Serpent Who’ll Return to the Ocean,” Orchard presents female nudes and bathers at rest and at play, as well as naked women models casually posing in the studio. Her painting *Le Cauchemar (The Nightmare)* evokes Picasso’s striking portrait of his mistress Marie-Thérèse Walter in his 1932 canvas *Le Rêve (The Dream)*, while her paintings of lounging naked ladies, *Pêches Plates* and *A Fallow Field*, recall Matisse’s many portrayals of a reclining odalisque. However, her depiction of a pregnant woman lying on a bed under a mosquito net, *Our Sympathies (After Wyeth)*—referencing Andrew Wyeth’s 1980 portrait of Helga, titled *Day Dream*—hits a more personal note, with the artist mournfully yet bravely painting it after her own miscarriage. *Through June 10*

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