

DAN WALSH

(Philadelphia, USA, 1960)

The less information an artist offers, the more active the viewer's mind becomes. With minimalism you have less information and only a few elemental forms are left. I call myself a maximalist: I take the maximum out of the minimum

Dan Walsh started to train as an artist at the Philadelphia College of Art and Hunter College, New York. Since the 1990s, Walsh has charted a path in the world of visual arts through his symmetries of elementary forms - lines, grids, rectangles - which he continually reorganizes within the visual field.

Walsh was born in the sixties, at the height of minimalism. Educated in this context, Walsh started conceiving his work based on rules that challenge the models of seriality, materiality and modularity established by the minimalist movement of the sixties and seventies. In this way, the ideas of this movement and its materials research inspire, but do not limit, Walsh's practice. What is considered a rigorous exercise of reduction and essentialism is for him a starting point. Walsh began to use the geometric pattern to explore perception, playing with color and form. The organic line and irregular gesture within this formal search result in what Walsh calls "flexible minimalism". At once systematic and slightly out of control, his work poses a simultaneous commitment to the impeccable conceptual minimalism and imperfection of traditional production.

"I always gravitated towards the net, because it was an easy-to-use matrix. I tend to avoid narration in order to celebrate the present moment, the looking. My sensibility is ultimately involved with the history of painting and the history of beauty. However, I still want my work to show an awareness of why I am there, and how I am there. The grid is useful in that sense; it allows me to exist in a specific place in painting." His use of fickle lines, luminous tones, and geometry has been linked to television and computer screens, as an interpretation of the contemporary experience of virtual reality, a fluctuation between the intimate and the infinite.

Walsh aligns his work with the direct American ideology that parts from the premise that "everything is in front of you", which he absorbed from the minimalist Donald Judd. At the same time, he questions the dictate of "what it is" and seeks to create an alive painting, one that incites visual thought and poses an exchange with the viewer.



Dan Walsh at his estudio, 2015.

GALERÍA ELVIRA GONZÁLEZ

Hermanos Álvarez Quintero, 1
28004 Madrid

T +34 91 319 59 00

galeriaelvira.com

Dan Walsh has exhibited at international museums and art centers such as the New Museum in New York, the MoMA PS1 Contemporary Art Center on Long Island, the Centre National d'Art Contemporain of Nice, the Musée d'Art Moderne et Contemporain in Genoa, the Indianapolis Museum, the Speerstra Foundation in Lausanne, the Kunstverein Medienturm in Graz and the Cabinet des Estampes in Geneva, where he has exhibited limited edition prints and books. He participated at the Lyon Biennial of Contemporary Art in 2003 and the Whitney Museum of Contemporary Art Biennial in 2014.

His works are part of public collections such as the Fonds National d'Art Contemporain in Paris, the MoMA in New York, the Art Institute in Chicago or the Victoria and Albert Museum in London. His prints and books of limited edition were the subject of a solo exhibition at the Cabinet des Estampes du Musée d'Art et d'Histoire in Geneva, Switzerland.



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