Read a 1977 article by Morris Kearse in Artforum analyzing Gorchov's use of shape and form.

Watch a clip of Gorchov's 1987 lecture, “How Artists Talk About Art,” which was part of the New York Studio School's Evening Lecture Series.


Ron Gorchov: Double Trouble was on display at MoMA PS1 in 2006, featuring new work on view for the first time. Gorchov was one of the participating artists in the 1976 inaugural exhibition for the Institute for Art and Urban Resources, Inc. (which would become PS1 in 2000). Read a conversation between Robert Storr, Phong Bui, and Ron Gorchov in the Brooklyn Rail about the exhibition.

In 2013, Gorchov launched a watercolor exhibition at Lesley Heller Gallery. In lieu of an artist talk, the artist engaged in a conversation with Nathlie Provosty, which was documented and published in the Brooklyn Rail.

Ron Gorchov: Serapis was installed at the Contemporary Art Museum St. Louis in 2014. The massive totemic structure was designed for the museum's lobby as “simultaneously painting, sculpture, and architecture.”

Cheim & Read launched a solo exhibition of new paintings in 2017, which mostly featured works from the artist’s “Arguments with Rectangles, Flatness and Dimension” series.

In 2018, Ron Gorchov was on display at Galerie Max Hetzler in Berlin, the artist's first solo exhibition with the gallery.

Read Gorchov's obituary in the New York Times after the artist passed away in 2020 at the age of 90.

Ron Gorchov: Spice of Life was on display at Vito Schnabel Gallery in 2021. The director of the gallery wrote: “Ron Gorchov’s paintings embody a very rare optimism that can only come from a profound belief in abstract art and the ability to convey a deeply felt human connection through it.” Read a review of the exhibition in Hyperallergic by David Carrier: “Ron Gorchov's Art of the Here and Now.”


A 2023 exhibition at Hall Art Foundation was a survey of 20 paintings from the early 1970s until the end of Gorchov's career.
Ron Gorchov (American, 1930-2020)

**ERALIO**, 1983
Oil on linen

Private Collection; L2023:5.1

Born and raised in Chicago, Ron Gorchov grew up taking Saturday classes at the Art Institute. The artist moved to New York in the early 1950s, when he met members of the growing Abstract Expressionist movement. Along with artists including Ellsworth Kelly (1923-2015) and Frank Stella (b. 1936), Gorchov became frustrated with the constraints of traditional rectangular canvas. In 1966, he produced his first “saddle painting” – a dynamic, curved canvas that would bridge painting and sculpture. Gorchov continued working with this method for the next five decades of his career. **ERALIO** and **UNTITLED** are continuations of this convex/concave technique in the 1980s, featuring the artist’s characteristic large-scale surfaces, curved edges, and thick impasto brushstrokes. To Gorchov, the “saddle paintings” were intended “to change the context of painting because I opposed the ad-hoc acceptance of the rectangle, wanting a more intentional form that would create a new kind of visual space.”

*On view June 14 – September 17, 2023*
Ron Gorchov (American, 1930-2020)

*UNTITLED*, ca. 1980s
Oil on linen

Private Collection; L2023:5.2

Born and raised in Chicago, Ron Gorchov grew up taking Saturday classes at the Art Institute. The artist moved to New York in the early 1950s, when he met members of the growing Abstract Expressionist movement. Along with artists including Ellsworth Kelly (1923-2015) and Frank Stella (b. 1936), Gorchov became frustrated with the constraints of traditional rectangular canvas. In 1966, he produced his first “saddle painting” – a dynamic, curved canvas that would bridge painting and sculpture. Gorchov continued working with this method for the next five decades of his career. *SERALIO* and *UNTITLED* are continuations of this convex/concave technique in the 1980s, featuring the artist’s characteristic large-scale surfaces, curved edges, and thick impasto brushstrokes. To Gorchov, the “saddle paintings” were intended “to change the context of painting because I opposed the ad-hoc acceptance of the rectangle, wanting a more intentional form that would create a new kind of visual space.”

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