“I feel that in paintings I propose a reality initially and then it can go off from there,” Schutz told BOMB Magazine in a 2005 interview. “I never think about them as being surreal because they are paintings of invented things that operate under their own set of logical conditions. The subjects are very much involved in their own actuality or self-actualizing process.”

In 2011, Schutz won the Roy R. Neuberger Exhibition Prize and was honored with a retrospective organized by the Neuberger Museum at Purchase College in New York. If the Face Had Wheels traveled to the Pérez Art Museum Miami and the Denver Art Museum.

Schutz spoke with The Brooklyn Rail in 2012 about her artistic influences and the legacy of late twentieth-century modernism. About the notion of “narrative” painting, Schutz comments: “I think it’s interesting how narrative works in a painting—it’s not dictated in real time, but it does have its own time. So you can read the painting and it can unfold, but in a slightly different way for everyone. Because paintings are typically still, it’s awkward to think of them as time-based, and it might be easier to think of a painting as fictional rather than narrative.”

“I like this idea of thinking of painting as fictional, that it’s a contained space that can parallel the world,” Schutz explained in a 2016 lecture at the School of Visual Arts in New York. “And within that space, you can kind of rearrange the hierarchies of the world...you can re-order how the world will appear.”

In conjunction with the exhibition Schutz conversed with fellow artist Dexter Dalwood about the medium of painting in contemporary art.

Schutz debuted a highly controversial painting at the 2017 Venice Biennale, inciting waves of criticism and protest from which she continues to recover. She spoke with artnet about her reasons for selecting the subject matter, her reservations for displaying the work, and the necessity of rethinking her practice as a result of the public outcry.

“I think paintings always have a second subject,” Schutz remaked in a 2019 video interview at her Brooklyn, New York, gallery. “There’s the painting, a subject you can write down, title; but the actual real subject is way more open or diffuse and nebulous or is something that is maybe not quite nameable. And I think that is maybe painting’s power.”
Dana Schutz (American, b. 1976)

**Gilder**, 2015

Oil on canvas

Private Collection; L2023:113.1

New York-based painter Dana Schutz creates imaginative compositions that are often steeped in art-historical references and evoke complex narrative situations. In the 2010s, Schutz began painting her subjects trapped in brightly colored enclosed spaces. **Gilder** is part of this period, with an abstract, cubist figure in the center. The painting evokes Pablo Picasso’s *Portrait of Dora Maar*, which similarly features a woman sitting on a chair in bright, contrasting colors. As Schutz once said: “My paintings are loosely based on metanarratives. The pictures float in and out of pictorial genres. Still lifes become personified, portraits become events and landscape become constructions.”

*On view December 20, 2023 – March 24, 2024*

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Pablo Picasso (Spanish, 1881-1973)

**Portrait of Dora Maar**, 1937

Oil on canvas

Musée Picasso, Paris
Contemporary artist Dana Schutz is known for her creative art historical references, an expressive use of color, and intuitive sensitivity that communicates the internal states of her subjects. As she explained in 2019, “I’m interested how something feels, rather than how it looks.” In RCA, Schutz mirrors the composition of British artist Francis Barraud’s 1899 painting *His Master’s Voice*, which depicts a dog sitting on a coffin and listening to the voice of his recently deceased master (Barraud’s brother) on a cylinder phonograph machine. Barraud’s work became one of the most recognizable images in Britain in the early twentieth century after the Gramophone Company commissioned the artist to change the painting to show the dog listening on its patented Gramophone; the Radio Corporation of America (RCA) then adopted the image as its trademark in 1929. Schutz returns Barraud’s painting to its original context: a dog listening to his master’s voice. Schutz alters the emotional tenor of Barraud’s curious fox terrier, Nipper, representing her spotted pup with his head down and turned away in a posture of sorrow for his deceased companion.