

[Gorchov at Vito Schnabel](#)

[Gorchov at Cheim & Read](#)

[Gorchov at Maruani Mercier](#)

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.

Read a review of Gorchov’s 2005 [solo exhibition](#) at Vito Schnabel in [Artforum](#). The exhibition presented paintings created between 1968 and 2005.

[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 Nathalie 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.”



Gorchov, 2012
Photograph: Brian Buckley/Cheim & Read



Gorchov in his studio, ca. 2012
Photograph: Robert Banat

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.”

Cheim & Read installed [Ron Gorchov: The Last Paintings 2017-2020](#) in 2021 as the culmination of the artist’s career. The following year, the gallery installed [Ron Gorchov: Watercolors 1968-1980](#). Read a review of the 2022 exhibition by Andrew Paul Woolbright in the [Brooklyn Rail](#).

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)

SERALIO, 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. **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.”

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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