

Shaving, 2010
Oil on canvas
182.9 x 213.4 cm
Private collection, London
Courtesy the artist and Petzel Gallery,
New York



Dana Schutz

A zinging chromatic and figurative universe is unleashed in this exciting, career-spanning exhibition by leading American painter Dana Schutz. A powerful meld of figuration and abstraction, her art features all manner of improbable scenarios, unthinkable situations and unspeakable acts, and in so doing endlessly expands painting's capacities for meaning, pleasure and significance. Informed by early twentieth-century avant-gardes, principally cubism and expressionism, Schutz's work is an extraordinary and joyful mash-up where a multitude of references and allusions collide.

Schutz is always willing to depict that which resists representation. She has taken to addressing the body's mutations and vulnerabilities in time and space—in *How We Would Give Birth*, 2007, and *Twin Parts*, 2004, for example—while the self-cannibalization paintings *Face-Eater*, 2004, and *Self-Eater 3*, 2003, both attest to a brilliant dialectic of destruction and regeneration. In the comically poignant *Swimming, Smoking, Crying*, 2009, a woman is drowning in misery, submerged in water with arm raised in mid-stroke, yet also crying and smoking a cigarette. It is deeply affecting. *Shaking, Cooking, Peeing*, 2009, sports a long-haired figure shaking uncontrollably, holding a knife in one hand and a cup in the other, with liquids caught in a mid-air freeze-frame, while jets of pee splash and pool between her feet. Horror, leavened by a sense of bemused, resigned futility.

Dana Schutz was born in Livonia, a suburb of Detroit, in 1976. She received her BFA at the Cleveland Institute of Art and her MFA at Columbia University, New York, in 2002. She first came to attention with her inaugural exhibition *Frank from Observation*, 2002, based on the conceit of Schutz as the last painter on earth, representing the last subject. Our catalogue presents her brilliant career in detail. Dana Schutz's works can be seen in numerous public collections. Her work over the past decade has had a marked influence on contemporary painting. The exhibition at the Musée d'art contemporain de Montréal will be the artist's first solo presentation at a Canadian institution. It will offer an overview of Schutz's work, with particular emphasis on highlights of her recent output.

John Zeppetelli

October 17, 2015 to January 10, 2016



Piano in the Rain, 2012
Oil on canvas
223.5 x 213.4 cm
Private collection, New York
Courtesy the artist and Petzel Gallery,
New York