

Melissa Gordon

*Portals*

12.09-26.10.2024

Melissa Gordon is an American and British artist based in Brussels. Gordon's work as a painter utilises a number of tools: gestural qualities, silkscreen, text, cuts and collage to arrange surfaces that investigate the material histories of painting and authorship.

In her first solo exhibition in Brussels at Beige, Gordon exhibits a recent body of paintings, which are derived from photographs of the interior views of the studios of female artist friends.

Gordon's chronicling of the spaces where women work belie an ongoing interest in displacing architectural elements within a painterly and installation practice, bringing the ghostly remnants of other spaces into an exhibition context.

In each work, the device of the window turns into a scape of a painterly zone, often made with imprints, spills and organic material. Windows-in-painting historically have been the portal to the flat-ness, non-illusion of painting, and in *Portals*, Gordon alludes to the use of the window in painting as a space for thinking about an unknown future through un-languaged painterly gesture.

Two graphite drawings of texts are from a recent series of 'sayings' in which cynical vocal phrases are turned into visual puns, melting or physically falling apart.

Behind works, running like an architectural detail, Gordon has installed wax rubbings on paper as a physical imprint of other spaces: a Salon and a Vestibule, titled *Portals*.

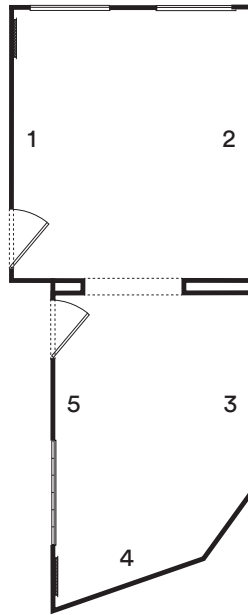
Lastly, Gordon has written a text for the exhibition on painterly decisions and notions of the weird as jump or gap between multiple realities or times, printed with a photograph she took of the fountain of Fortuna in Pompeii.

Gordon has shown internationally including recent institutional solo exhibitions *Vital Signs*, Kunsthall Oslo (2023), *Periphery*, Extra City Kunsthall, Antwerp (2024), *Liquid Gestures*, Towner Art Gallery, Eastbourne, UK (2021-2), *Manifold Books* (2020), and *Derivative Value*, Kunstverein Luebeck, DE, *Routine Pleasures*, Vleeshal, Middleburg, NL (2016), *Material Evidence*, Spike Island, Bristol, UK, as well as group exhibition participations *CON10UR Biennial*, Mechelen (2023), *Hibernus*, Frans Masereel Centrum (2024), *10 Women*, MuHKA, Antwerp (2023), *Cubitt Gallery* (2022), *Binnenkammers: Biennial of Painting*, Museum Dhondt-Dhaenens, BE (2020), *Heavy Metal Parking Lot*, GARAGE, Rotterdam (2020), *Something Stronger Than Me*, Wiels, Brussels, BE (2018).

Her recent book of works and collected writings titled "Vital Signs" was published by Occasional Papers and Frans Masereel Centrum in 2023. It follows two monographs: *Material Evidence* with Sternberg Press in 2013 and *Painting Behind Itself* in 2016.

## BEIGE

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1. *The View from Inside (Maaïke), 2024*  
Acrylic, pigment, marble dust, leaves, dirt, print on canvas  
130 × 180 cm
2. *The View from Inside (Hana), 2024*  
Acrylic, pigment, marble dust, plastic, leaves, moss, print on canvas  
130 × 150 cm

*Portal (Salon)*  
Frottage on paper, dimensions variable

3. *The View from Inside (Eva), 2024*  
Acrylic, pigment, marble dust, ribbon, plastic, print on canvas  
150 × 170 cm
4. *Unraveling, 2024*  
Graphite on paper, framed  
43 × 61 cm
5. *It's a mess, 2024*  
Graphite on paper, framed  
43 × 61 cm

*Portal (Vestibule)*  
Frottage on paper, dimensions variable