

# dan goldman

## **EDUCATION:**

BFA, New York University, Tisch School of the Arts  
Juris Doctor, University of Michigan

## **SELECTED ONE PERSON EXHIBITIONS:**

- 2010 *done, finished, here.* at L2Kontemporary, Los Angeles  
2008 *expect/except/accept/expect* at Gallery 825, Los Angeles

## **SELECTED GROUP EXHIBITIONS:**

- 2008 Santa Monica Museum of Art, Bergamot Station, Santa Monica: “Incognito”  
Los Angeles Art Show, Santa Monica Airport/Barker Hangar, Gallery 825 booth (Juror: Louis Stern)  
The Hive, Los Angeles: “Think Big”  
Gallery 825, Los Angeles: “GEM”  
The Hive, Los Angeles, “June 2008” (featured installation artist)  
Gallery 825, Los Angeles, “Accessorize” (live drawing and multi-media) (Juror: Peggy Fogelman)
- 2007 BoxEight Downtown L.A. Fashion Week, Los Angeles Theatre  
Don O’Melveny Gallery, Wilshire Blvd., Los Angeles: Press Screening Event for “Laura Smiles”  
Gallery 825, Los Angeles: “Making Meaning” (Juror: Louis Stern)  
Gallery 825, Los Angeles: “Vs.” (with Marcie Kaufman) (Jurors: Kent Twitchell, Sugar Brown)  
Phantom Galleries (Pasadena): “Go Native: Installed” (Juror: Karen Constine)  
Gallery 825, Los Angeles: “Aurora”
- 2006 Maintain, Silverlake, CA: “Paint my Deck”  
TarFest (Los Angeles) 2006  
Gallery 825, Los Angeles: “Open Show” (Juror: Ann Philbin)  
Metro Gallery, Silverlake, CA  
State of the Art, Ithaca, NY: State of the Art 2006 Invitational  
Monkeyhouse Toys, Silverlake, CA: “Custom”

## **BIBLIOGRAPHY:**

- 2010 “The New Heroes,” Issue 2, Sept. 2010  
2007 Space Magazine, Feb./Mar., 2007

## **STATEMENT:**

My work is an exact reflection of how I feel in the world—it’s a mixture of blinding fast and numbing slow. The multiplying speed of gravity, the so-slow-it’s-a-cliché-in-itself progress of paint drying. I’ll take weeks preparing a surface and then pour an inches-deep pool of paint on it in a couple of minutes—that pool will then take a day, a week or more to dry; then I pour some more. It’s a constant off-balance, only reaching stasis when a piece is finished—and then I can breathe for a second. I strive to create objects and environments; to alter how someone feels while spending time with my work. I want to put the viewer inside the work and vice-versa. Because that is how I believe art changes the world—not through some humanitarian, cross-cultural, feel-good mechanism, but by altering viewers’ perceptions and by getting inside them so they’re not the same when they step back out into the street. Or onto a different one, as the case may be.