

FRANK HOLLIDAY'S Exhibition "The Spirit of the Thing" Extended Through November 20th, 2022 At PRIVATE PUBLIC GALLERY

Audience Demand Extends Frank Holliday's Exhibition At Private Public Gallery to Nov. 20, 2022 With a Poetry Reading Curated by John Yau on Nov 19th at 3 PM

HUDSON, NY, UNITED STATES, October 26, 2022 /EINPresswire.com/ -- [FRANK HOLLIDAY'S](#) Exhibition "The Spirit of the Thing" Extended By Audience Demand through November 20th, 2022. Marking the end of the exhibition is a poetry reading by acclaimed writers [John Yau](#), Billie Chernicoff and Jared Daniel Fagan On November 19th, 2022 at 3:00 PM.



Frank Holliday's "The Spirit Of The Thing" at Private Public Gallery

Following MoMA's recent integration of an important painting by Frank Holliday, [Private Public Gallery](#) is pleased to present "The Spirit of the Thing", an exhibition of recent paintings by

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I work for months on a painting until the day comes when I'm finally beyond myself. When my thinking finally goes out the window and everything comes together becoming something a lot bigger than me.”

Frank Holliday

Holliday. Due to audience demand, this exhibition has been extended through November 20, 2022. In conjunction with the show, Private Public is excited to announce a poetry reading by acclaimed writers John Yau, Billie Chernicoff and Jared Daniel Fagen. The reading will take place on November 19th at 3 PM.

John Yau writes about Frank Holliday in Hyperallergic Magazine, "This is what is remarkable about Holliday's decision to work in this tradition: at no point did I feel he was being bombastic, ironic, parodic, or self-conscious, which by all critical accounts – from Arthur Danto to Thierry de Duve and Hal Foster – is currently required if

you plan to apply a gestural paint stroke to a canvas. Unless your brush is loaded with irony,

whatever you paint with it will be illegitimate. Holliday proves this long-held view wrong. He is what you would call a modernist abstract artist in love with gestural painting – a fish out of water. And yet, the paintings with their searing reds, icy blues, warm yellows, and creamy whites — seem neither old fashioned nor nostalgic, and that is what kept me looking.”

Private Public has filled the gallery with Holliday’s massive paintings and put a bench in the middle of the room because you will need to sit down. These paintings don’t just feel as if they are looking back at you, they feel as if the presence of many lifetimes have arrived.

Laura Powers

Powers Media Inc

+1 212-505-8388

[email us here](#)

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