The New York artist enters his blue period. Gordon is best known for piling on colors and patterns in still-life photographs that begin with image searches online and result in paper sculptures of fruit, flowers, vases, and shadows—trompe-loeil tableaux, which he shoots with a large-format camera. He also makes digital works based on the analog images, trading scissors and glue for cut-and-paste. The two photographs and three computer-based prints in this show are restricted to blue, although red and yellow sneak in, as grace notes of purple and green. The five pieces hang on four walls, which are wallpapered with enlarged details of the digital files. It’s a picture of a picture of a picture that is also a room. Gordon’s palette sparks thoughts of cyanotype, an early photographic process also used for architectural blueprints. William Gass wrote that blue is “most suitable as the color of interior life”—a good epigram for Gordon, as he juggles deep thoughts on photography and considerable visual pleasures.

— Andrea K. Scott