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"THE BEST ART IN THE WORLD"

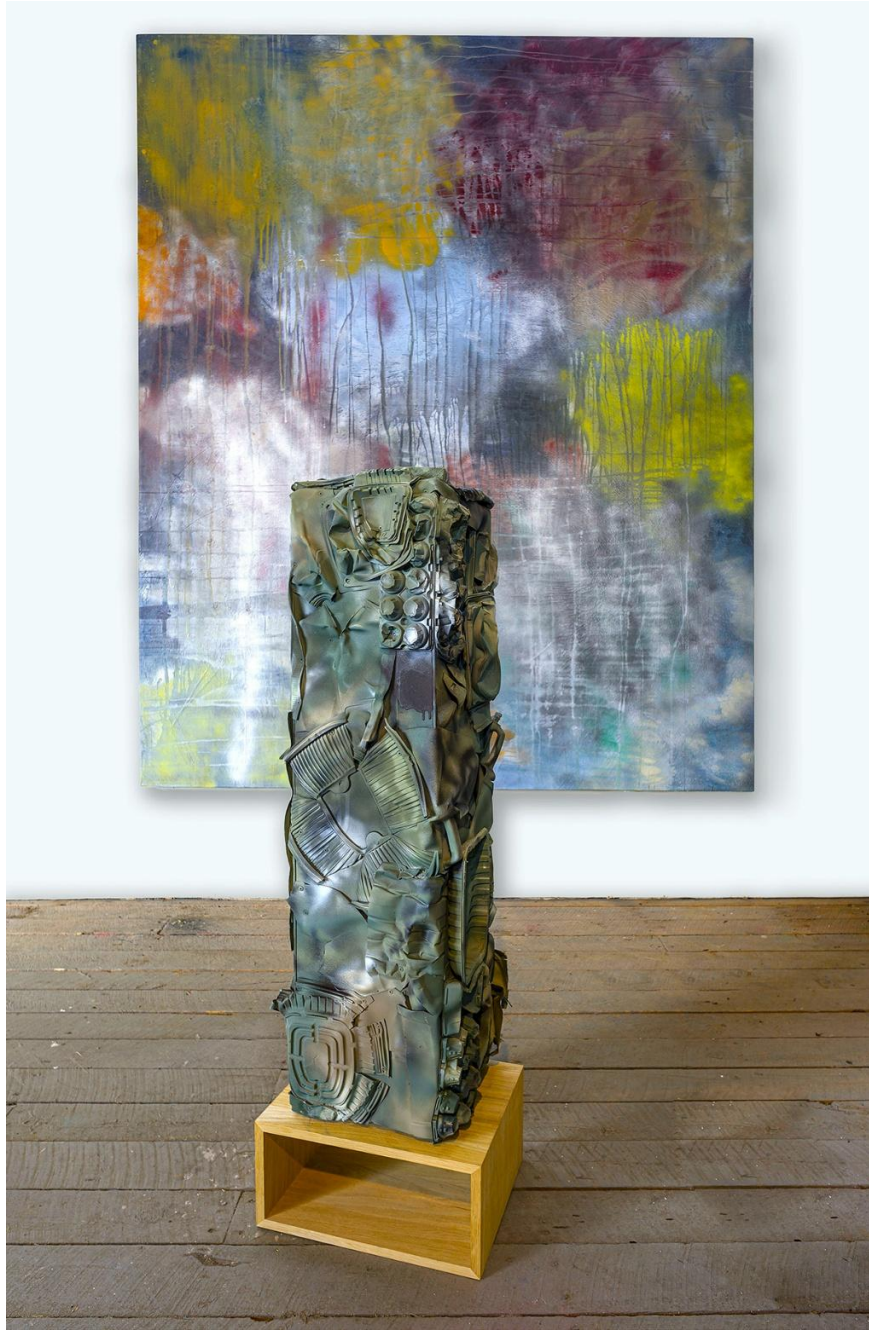
Great Abstract and Abstract-Adjacent Exhibitions Around New York

By LIAM OTERO June 12th, 2026

***Dissolution / Resolution: Murray Hochman at AP Space, Chelsea* (on view through May 30, 2026)**

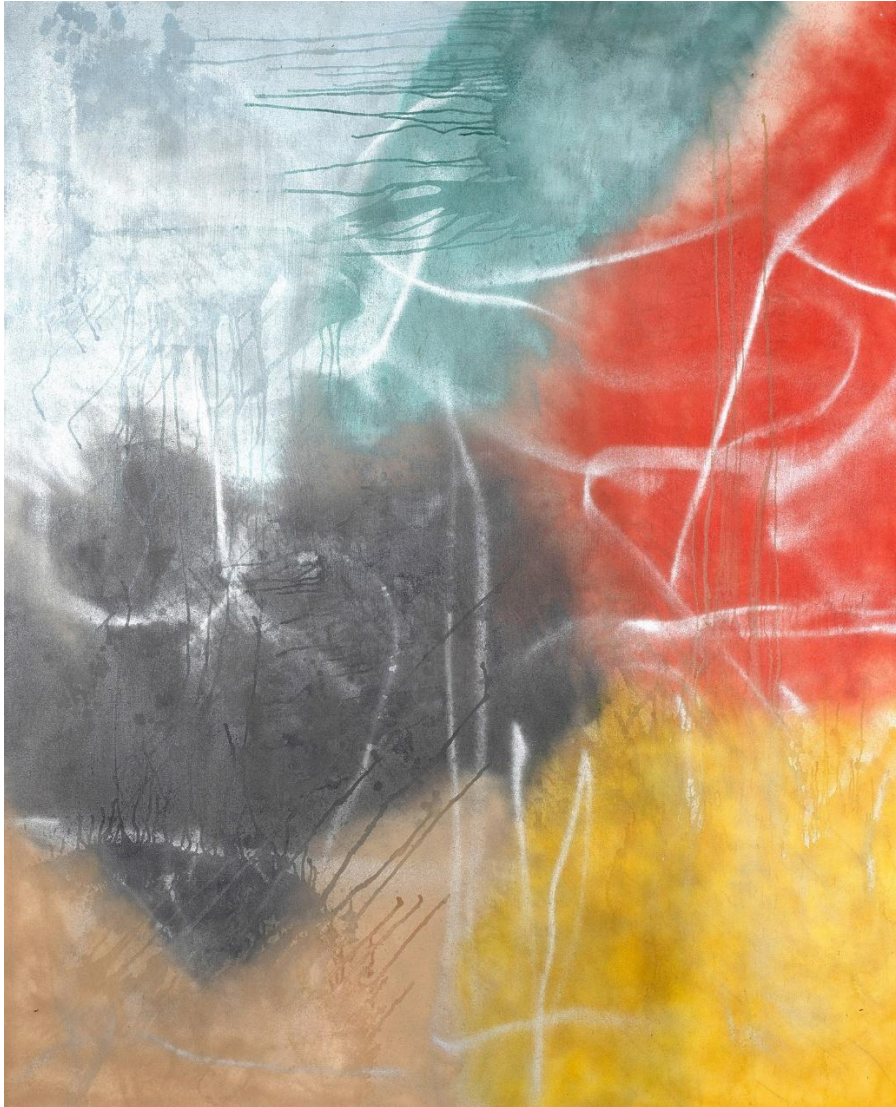
At 92 years old, Murray Hochman just may have put out his magnum opus. His solo exhibition, *Dissolution / Resolution*, at AP Space in Chelsea was a triumph in demonstrating what over sixty years of art-making can do for the serious artist. To be an artist is to recognize the importance that growth is to one's development. Co-curated by Alan Goolman and Jean Park, this exhibition proved that Hochman's years of experience and the creative wisdom absorbed along the way manifested into an explosively fruitful chapter in the artist's twilight years in the areas of large-scale painting, works on paper, and sculpture.

Originally a New York-based artist, Hochman has spent the last 26 years working from the comforts of a spacious barn studio in Tyringham, a rural town in Berkshire County, Massachusetts. This asceticism enabled him the quiet respite of country living to truly unleash his imaginative vision into new conceptual terrain. The scale of Hochman's paintings are rather grandiose, with several of the works in the show measuring at heights of 10 x 8 feet, a physical magnitude best reflected in their wall-consuming presence.



Murray Hochman, (front) Camo Tower No. 1, 2023, plywood, plastic, and aerosol paint. 50 x 12 x 12 inches. (back) Large Polychrome No. 1, 2005, aerosol paint on canvas. 120 x 96 inches. Image courtesy of the gallery.

An elaborate merging of stylistic influences and techniques coalesce into breathtaking results, ranging from urban graffiti scrawls to the impulsivity of 1950s action painting. A pleasing cohesiveness to Hochman's painting, which goes back to the title of the exhibition, is how light and color are filtered within his compositions. Through the dense canopies of aerosol paint, the two formal attributes are in active dialogue as realized by shifting tonalities and luminescent veneers.



Murray Hochman, Large Polychrome No. 5, 2002, aerosol paint on canvas. 96 x 84 inches. Image courtesy of the gallery.

The lone sculpture in the exhibition, *Camo Tower No. 1* (2023), perfectly complemented the mostly painting and work on paper focus in recognizing how Hochman's views on paint translate

into three-dimensional form. A distinguishing feature of Hochman's sculptural practice to note is that he is inclusive of an abrasive textuality from the distressed and meshed together plastic materials sutured in the camouflaged patterning the artist enthusiastically adopted in the 2020s.

Dissolution / Resolution made for a most inspiring encapsulation of what concentrated looking and persistence bestows in an artist like Hochman, whose late-career endeavors cover a flourishing landscape of creative expression.

Liam Otero is a freelance art writer in NYC. He was recently named New York Editor of *Whitehot Magazine*.