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WIL ABALLE ART PROJECTS

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NADA NY
DANIEL GIORDANO

BOOTH P43

May 18 - 21, 2023

Image:
DANIEL GIORDANO
MASS MoCA, 2023





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ARTIST STATEMENT

My sculptures are inspired by my experience in the Hudson Highlands of upstate New York, specifically Newburgh. The City of Newburgh, once a booming industrial hub, now subsists as a gritty husk of its former opulence. Situated on the city's main artery is my grandfather's former garment factory, in which I make artwork amongst dust-laden coats and sewing machines.

The sculptures range from intimate objects to large-scale constructions. Along the shoreline of the river, I glean natural materials and castoffs from the city's industrial heyday. Once I bring these elements into my workspace, I integrate them with factory relics as well as ceramic and cast metal components that I produce en masse. I fashion my own tools, invent my own procedures, and implement surface treatments often derived from the substances I apply topically, ingest, and excrete upon. For example, I often employ Tiger Balm, deep-fried batter, and urinal cake in my work. These materials have a personal connection to me and evoke distinct memories. I immortalize them with a thorough drenching of various resins.

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DANIEL GIORDANO
LOVE FROM VICKI ISLAND

Exhibition view, MASS MoCA, 2023



Daniel Giordano

Self-Portrait as the Linguini Guzzler
2023

24 karat gold, acrylic varnish, Annie McCurdy's hair, ceramic, construction adhesive, dentures, garment factory dust, glass beads, glitter, hardware, moisturizing face mask, my hair, nail polish, oil paint, organic matter, phosphorescent acrylic, plastic beads, plastic wrap, pomade, PVC cement, rabbit face, rubber, sand paper, shellac silicone, sparklers, soot, steel coat hanger, thread, wood

13 x 11.5 x 8.75 in (33 x 29.2 x 22.2 cm)

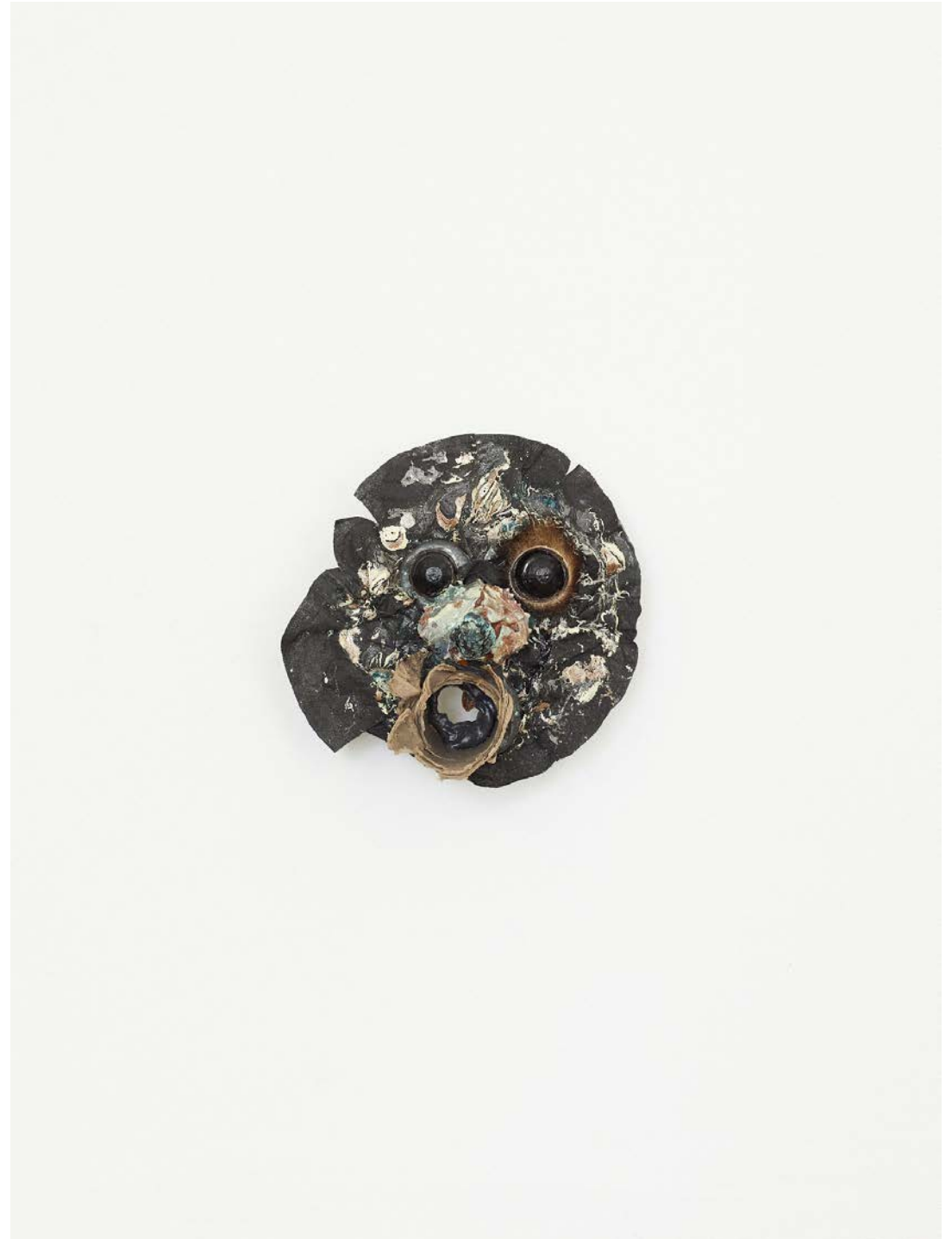


Daniel Giordano

Self-Portrait as the Man with Whom Not to Fuck
2021–2022

Artificial clementine, construction adhesive, date pit, dental floss, epoxy, firework cartridge, glitter, goatskin cockring, moisturizing face mask, Murano glass, nail polish, pomade, rubber, spider crab carapace, steel coat hanger, wood

7 x 6.75 x 6 in (17.8 x 17.1 x 15.2 cm)



Daniel Giordano

*Self-Portrait Whilst Entering the Seventh Degree of
Concentration*
2022

23.75 karat rose gold, acrylic polymer emulsion, black walnut
seed, construction adhesive, cotton balls, glass, glitter,
moisturizing face mask, pigment, shellac, the artist's hair, water
caltrop

9.25 x 10.5 x 4.75 in (23.5 x 26.7 x 12.1 cm)



Daniel Giordano

Self-Portrait with Lip Enhancements
2016–2022

24 karat gold, ceramic, acrylic polymer emulsion, acrylic varnish, carnauba wax, epoxy, eyeshadow, glitter, groundhog tooth, moisturizing face mask, Megan Murphy Martinez's hair, nail polish, oil clay, pigment, PVC cement, reflective glass beads, sponge, thread, wood

13 x 8 x 8 in (33 x 20.3 x 20.3 cm)



Daniel Giordano

Self-Portrait as Vicki 3000
2022–2023

Cattails, ceramic, construction adhesive, Dior lipstick, epoxy, glitter, hardware, moisturizing face mask, natural waxes, oil paint, phosphorescent acrylic, pigment, pomade, sand, shellac, silicone, silicone rubber, soot, synthetic paint brush bristles, tennis ball felt, wasp nests

15 x 10.75 x 8 in (38.1 x 27.3 x 20.3 cm)



Daniel Giordano

Self-Portrait as Fresh Ricotta
2022

24 karat gold, bicycle wheel, ceramic, construction adhesive,
cow fur, epoxy, glass orbs, hardware, medicated body powder,
moisturizing face mask, nail polish, Northeastern Fast-Dry
Tennis Court surface, plastic wrap, pomade, reflective glass
beads, rubber, shellac

6 x 12 x 12 in (15.2 x 30.5 x 30.5 cm)



Daniel Giordano

Self-Portrait as the Grand Dwarf King
2022–2023

Acrylic polymer emulsion, cattails, epoxy, glass orbs, glitter, hardware, lucky rabbit's feet, moisturizing face mask, nail polish, pigment, rubber, silicone, soot, the artist's hair, thread, upholstery foam, vinyl, water caltrops

12 x 10 x 8.5 in (30.5 x 25.4 x 21.6 cm)



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Daniel Giordano

Pleasure Pipe XXVII
2020

1930's Czechoslovakian glass beads, acrylic varnish, epoxy,
hardware, Northeastern Fast-Dry Tennis Court surface, sea
beans, silicone, wooden wine barrel spigot seal

5.375 x 1.25 x 3.5 in (13.7 x 3.2 x 8.9 cm)



Daniel Giordano

Pleasure Pipe XXI
2019-2020

Artificial asparagus, ceramic, epoxy, false eyelashes, hardware,
plastic wrap, Tiger Balm, vinyl

8.75 x 1.875 x 3.125 in (22.2 x 4.8 x 7.9 cm)



Daniel Giordano

Pleasure Pipe XXVIII
2019-2020

Acrylic varnish, ceramic, epoxy, hardware, plastic wrap, tennis
racquet string

6 x 3.75 x 3.125 in (15.2 x 9.5 x 7.9 cm)



Daniel Giordano

Pleasure Pipe LXII
2019-2020

Ceramic, epoxy, hardware

1.5 x 1.25 x 2.75 in (3.8 x 3.2 x 7 cm)



Daniel Giordano

Pleasure Pipe LXI
2019-2020

Ceramic, epoxy, hardware, Tiger Balm

2.125 x 1.75 x 3.125 in (5.4 x 4.4 x 7.9 cm)



Daniel Giordano

Pleasure Pipe LVI (Revisited)
2020-2022

Ceramic, copper, epoxy, hardware, Murano glass, plastic bag,
plastic wrap, Tang drink mix

8.75 x 2 x 2.75 in (22.2 x 5.1 x 7 cm)



Daniel Giordano

Pleasure Pipe LXXXI
2022–2023

24 karat gold, ceramic, epoxy, hardware, steel coat hanger,
steel coat hanger

10.75 x 2 x 3.5 in (27.3 x 5.1 x 8.9 cm)



Daniel Giordano

Pleasure Pipe LXXVIII
2022

23.75 karat rose gold, artificial clementine, ceramic, Christmas
ornament, clementine, epoxy, hardware

5.5 x 2.25 x 3.5 in (14 x 5.7 x 8.9 cm)



Daniel Giordano

Pleasure Pipe XXVIII (revisited)
2019–2022

Acrylic polymer emulsion, ceramic, copper wire, epoxy,
hardware, Murano glass, plastic wrap, wool

6.25 x 1.25 x 3.25 in (15.9 x 3.2 x 8.3 cm)



Daniel Giordano

Pleasure Pipe XXII
2019–2022

Ceramic, copper, epoxy, glass, hardware, Murano glass, plastic wrap

5.625 x 2.5 x 2.5 in (14.3 x 6.4 x 6.4 cm)



Daniel Giordano

Pleasure Pipe LVII
2019–2022

Ceramic, copper, epoxy, glass, hardware, Murano glass, plastic wrap, upholstery foam

5.5 x 1.875 x 2.875 in (14 x 4.8 x 7.3 cm)



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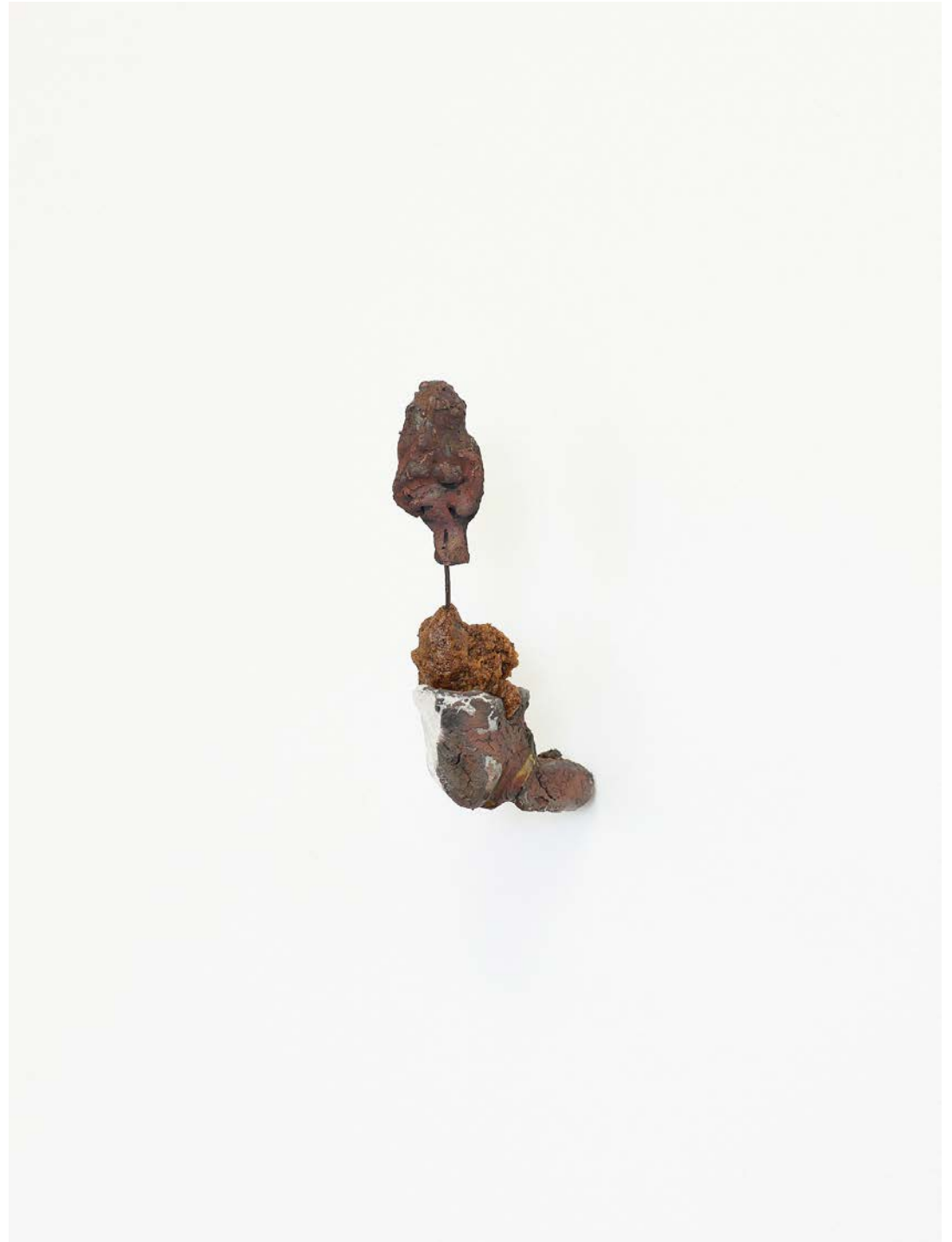
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Daniel Giordano

Pleasure Pipe LXVII (revisited)
2019–2022

Ceramic, epoxy, hardware, Tang drink mix, copper wire

6.25 x 1.75 x 4 in (15.9 x 4.4 x 10.2 cm)



Daniel Giordano

Pleasure Pipe LXXXV
2023

Bell, construction adhesive, duct tape residue, epoxy, glass,
hardware, linseed oil wax, phosphorescent acrylic, PVC primer,
spotted lantern flies, turkey breast beard, wooden wine spigot,
wool

22.5 x 2.75 x 10 in (57.2 x 7 x 25.4 cm)



Daniel Giordano

Pleasure Pipe XXIII
2019–2022

Carnauba wax, cattails, ceramic, construction adhesive, cow
fur, epoxy, hosiery, silicone rubber, thread spool, wood

13.5 x 6.5 x 9.5 in (34.3 x 16.5 x 24.1 cm)



Daniel Giordano

Pleasure Pipe XVI
2019–2021

Copper, epoxy, hardware, Murano glass, plastic wrap, wood

9.25 x 1.5 x 3.5 in (23.5 x 3.8 x 8.9 cm)



Daniel Giordano

Pleasure Pipe LII
2017–2021

24 karat gold, bird's nest, brass, ceramic, deep-fried batter,
Dior lipstick, egg tempera, epoxy, eyeshadow, hardware, ink,
moisturizing face mask, nail polish, self-tanning lotion, shellac,
sparkler, Tang drink mix, tape, Tiger Balm, water gel beads,
wax

6.25 x 10.5 x 10 in (15.9 x 26.7 x 25.4 cm)





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DANIEL GIORDANO
LOVE FROM VICKI ISLAND

SOLO EXHIBITION AT MASS MoCA
 On view through December 2023

Amarelli licorice, 1970s Husqvarna motocross bikes, cattails, and railroad spikes: Daniel Giordano finds material for his provocative and playful sculptures on the streets of Newburgh, New York, and along the banks of the nearby Hudson River. His eclectic assemblages reflect the mores of his Italian-American heritage and the postindustrial realities of his hometown, where the artist works in his family’s now-defunct factory. At the steel tables once occupied by seamstresses, Giordano crafts his serial works by hand, both mimicking and subverting processes of mass production. Weaving together industrial artifacts, foodstuffs from prosciutto to Italian nougat, and organic matter including ticks and bald eagle excrement, his sculptures move between humor, fantasy, the erotic, and the abject. Ultimately, his works function as complex portraits of the artist and his family, as well as a city – and a nation – struggling to reconcile the past with the present.

https://massmocawp.wpenginepowered.com/wp-content/uploads/2023/02/DanielGiordano_GalleryGuide_MECH.pdf



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Exhibition view, MASS MoCA, 2023

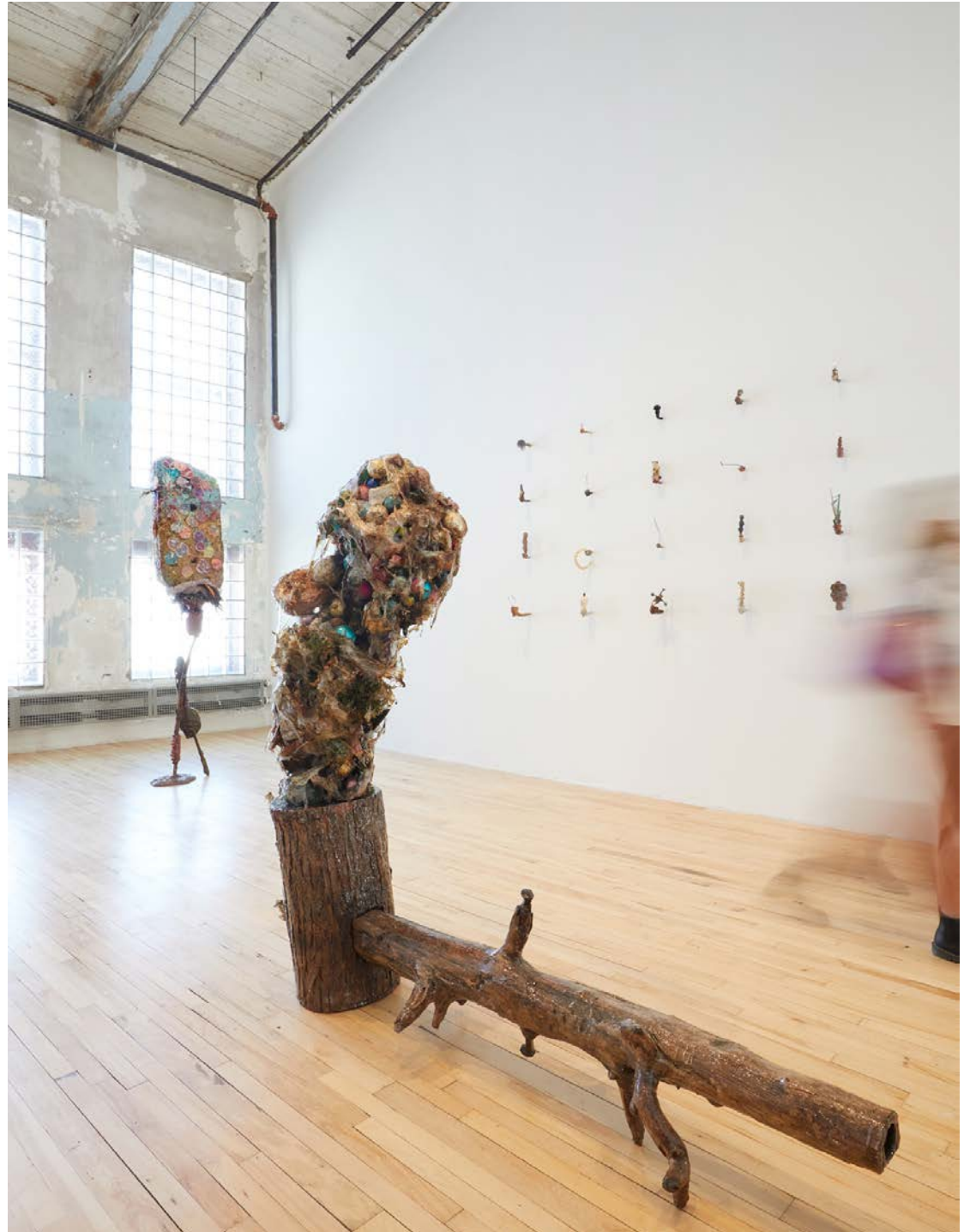


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Exhibition view, MASS MoCA, 2023



DANIEL GIORDANO
LOVE FROM VICKI ISLAND

Exhibition view, MASS MoCA, 2023



XIBT

Daniel Giordano is a young artist, 34 years old, who is presenting a highly accomplished show on the top floor of Mass MoCA, located in North Adams in the northwest corner of Massachusetts. The museum is devoted to challenging contemporary art, often sculpture that is original in startling ways. Giordano's show, called "Love from Vicki Island," celebrates the very local circumstances of his creativity: the artist works on the third floor of his father's former coat factory in Newburgh, NY a site that once hosted light industry across the Hudson River from the now gentrified art town of Beacon. (At Beacon, the Dia Foundation has established a permanent site for contemporary art. That space's holdings consist of elegant, usually late modernist or minimalist works, which were made by a generation a good deal older than Giordano.)

One mentions the historical circumstances of this kind of work because, for people who belong to Giordano's generation, artists forty years or younger, modernism has become a mostly completed way of seeing. Giordano himself believes that modernism remains alive; his show, incorporating materials such as Tang, the orange drink powder; Italian cheesecake made by the artist's aunt; and even American bald eagle excrement, is notable for its variety and demotic expressiveness—the circumstances of Giordano's youth. But the work is also elegant in the same way that a piece of folded cardboard by Robert Rauschenberg would be considered elegant; it is a way of repurposing the casual, the refuse of daily life, into an aesthetic of the moment, in both materials and purpose. Yet Giordano's sculptures derive their strength both as references to personal experience and as a challenge to good taste, whatever that may mean in the early 21st century.

So, instead of attempting an obvious homage to the great advances of the 20th century, Giordano puts out a democratic version of the elegant art he probably saw while growing up in the distant environs in New York City (Newburgh, a town that has never truly recovered from the loss of its industrial commerce, is one-and-a-half hours north of the city). Whether his new work is a continuation of the modernist tradition of the experimental, or of trash resulting in unusual finesse, can be debated. The balance Giordano effects, between high culture, often abstract, from the past and the populist underpinnings of his youth, as well as the regular

rejection of deliberate elegance in current art, needs to be carefully examined.

We are living in a time in American art when a determined effort is being made to erase all boundaries between what traditionally has been considered high, middle, and low culture. There is much to be said in favor of the attempt, especially given its intended consequence, namely, the opening up of image-making and the current art practices to as many people as possible. But something is lost, too—when art is forced to maintain a simplicity in favor of broad communication, the spectrum of both intention and form narrows, so that an attractive intricacy may be put to the side. Complexity yields to feeling and

LOVE FROM VICKI ISLAND DANIEL GIORDANO at MassMoCA North Adams, MA by JONATHAN GOODMAN

direct manufacture. My own understanding is that visual art is the best medium for combining differing influences of class and culture within a single composition. What we might call a thematic collage works very well in art. In Giordano's case, he abandons a high delivery for a rudimentary regard, in which the art can be so "primitive" as to startle. Indeed, Giordano easily walks on ground many might be uncomfortable with; one of his most striking pieces is a huge mascarpone phallus, some two feet long, rising into the air. The rawness of the form, and its implications,

directly challenge subtly and indirect meaning, attributes we often associate with high culture.

For more than a century now, the convention of ambitious art has been to break the rules. But because we now have an established tradition, one lasting more than a decade, of formal defiance, how do we make art new—a broadly known command announced by the poet (and excellent art writer) Ezra Pound in 1934. That dictum challenges any lineage we might care to examine. But, because of an already established tradition, fine art can easily slip on its own slope; despite current art attempts to move beyond the modernist aesthetic, it has a habit of making itself known, even now. Because Giordano's works appear to reject modernism, that does not necessarily mean an intuition of modernism's affection for freedom, even at times for chaos, is not to be found. The rough-hewn spontaneity of Giordano's work puts the audience in a place of active participation; we react to the eclectic force of his art, its improvised condition, in ways that enlarge our appreciation of a non-directional approach.

At the opening of his show at Mass MoCA, Giordano commented to an audience member that the work was about his life in Newburgh. This city is regularly cited as the next new center for contemporary art, as a sister community to Beacon and the Dia just across the bridge connecting them. But this never quite happens; Newburgh remains in difficulty because of a lack of money and social divides. Yet Giordano remains having grown up close by his studio, and surely can contemplate the changes in Newburgh since the time of his youth. The point, though, is clear: the artist is obliquely praising his beginnings. The deliberately populist, American slant of his work can easily be seen in light of the city's manufacturing history; his father made women's coats before changes in trade shut his business down (Giordano works in the former factory). Now, there are a few blocks that retain the elegance of former times, but a lot of Newburgh's geography is difficult because of considerable poverty and drugs. This has made an impression: Giordano's work looks like it is taken from a realistic understanding of a city in decline for decades. His art, then, rises out of the detritus he so cleverly uses to create it.

XIBT



Installation view: Daniel Giordano: Love from Vicki Island, Massachusetts Museum of Contemporary Art, 2023. Photo: Ernesto Eisner.

The New York Times

CRITIC'S NOTEBOOK

Summer Art Trek: Gallery Hopping in the Hudson Valley

Galleries abound due north of the city, showing Warhol, Basquiat and the talents of Arte Povera.

Founded last year by the artists Paola Oxo and Kirsten Deirup, Mother skews grungier, as you can tell from the peeling walls. The star of [“Soft Temple,”](#) its current group show, is a brace of battered and deep-fried motocross bikes by Daniel Giordano: It’s an over the top but timely reminder of the beauties of decay, with glints of the bikes’ original red paint adding a note of optimism to an already sparkling effect. Among a number of promising small oil paintings is Ryan Browning’s “Hair,” in which a black bowl cut that looks borrowed from a Nancy and Slugger comic is halfway abstracted into a faux-somber mood study. In Chason Matthams’s “Daffy’s head on Sylvester’s body (beat up),” a purplish cartoon chimera lives at tragic cross purposes with itself, trying to walk in two directions at once.

Through Aug. 11 at Mother, 1154 North Avenue, Beacon, N.Y.; 845-236-6039, mothergallery.art.

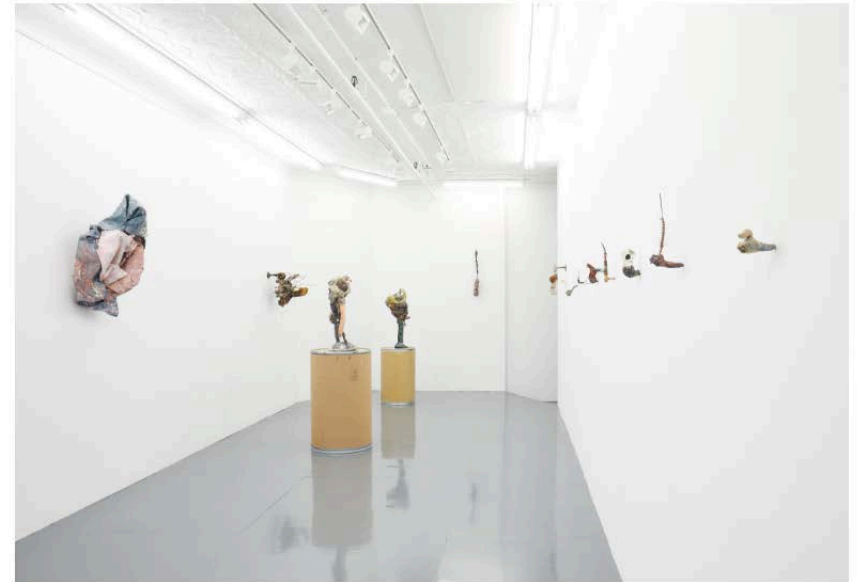
<https://www.nytimes.com/2019/08/08/arts/design/art-shows-beacon-hudson-valley.html>



Daniel Giordano's deep-fried motocross bike sculpture "My Scorpio I," with, in the background, Brock Enright's painting "Hum," left, and Elisa Soliven's "Grid Face Speckled 1," on the floor. Daniel Dorsa for The New York Times



Daniel Giordano at JDJ Gallery



Installation view, Daniel Giordano: Chamber of Ultimate Solution at JDJ Gallery. Courtesy of the artist.

Daniel Giordano: Chamber of Ultimate Solution

JDJ Gallery

March 8 through April 8, 2023

By JONATHAN GOODMAN, March 2023

Daniel Giordano, a young sculptor in his mid-thirties, lives and works in the upstate city of Newburgh, across the river from Beacon and the Dia Foundation space. He grew up there, and his studio is on the third floor of his father's former coat factory. As I write, the artist is on a spree: currently, he has three shows up—a large solo show at MassMoCA, located in North Adams in the northwest corner of Massachusetts; an exhibition at Turley Gallery in Hudson New York; and his show at JDJ on lower Broadway in New York City. The last show, reviewed here, offers, like the others, a bold and challenging reading of sculpture. His art, deliberately demotic, looks to everyday materials, a good number salvaged from the remnants, of textural fabrics and mechanical objects, of the now defunct factory. Elements as ordinary (and exotic) as Tang, the soft drink powder, and Italian cheesecake make their way into his deliberately proletarian, but visually memorable, art.



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DANIEL GIORDANO CV

b. 1988. Lives and works in Newburgh, NY.

Education

2016 MFA, University of Delaware, Newark, DE
2011 BBA, Pace University, New York, NY

Solo Exhibitions

2023 *Chamber of Ultimate Solution*, JDJ, New York, NY
The Misadventures of Buddy Crapo: by Land, by Sea, and by Air, Turley Gallery, Hudson, NY
Love from Vicki Island, Massachusetts Museum of Contemporary Art (MASS MoCA), North Adams, MA

2021 *STINK, STANK, STUNK*, Ann Street Gallery, Safe Harbors of the Hudson, Newburgh, NY

2020 *Hermetic Perversions: A Charming Night With Vicki Vermicelli*, Rosenberg Gallery, Calkins Hall, Hofstra University, Hempstead, NY

2019 *Even Cowboys Get Caught in the Rain*, Wil Aballe Art Projects, Vancouver, BC, Canada
The Big Linguini, SARDINE, Brooklyn, NY

Group Exhibitions

2023 *Drawings by Sculptors*, Helena Anrather, New York, NY

2022 *Split and Becloud*, The Hyde Collection, Glens Falls, NY
The Material, The Thing, The Dorsky Museum, SUNY New Paltz, New Paltz, NY
Ashes Denote That Fire Was, Fortnight Institute, New York, NY
Unmade Beds, CLEA RSKY Offsite Project, LeRoy Neiman Gallery, Columbia University, New York, NY
The Agreement: Chromatic Presences, Zürcher Gallery, New York, NY
Forward Ground, Fridman Gallery, New York, NY



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- 2020 *Quid Tum? (What's Next)*, Stephen Bulger Gallery, Toronto, ON, Canada
The Hunch, MOTHER, Beacon, NY
Hancock Street, 360 Hancock Street, Brooklyn, NY
- 2019 *Next Up*, Kleinert/James Center for the Arts, Woodstock, NY
Soft Temple, MOTHER, Beacon, NY
Love of the Common Man, Gazebo, Brooklyn, NY
- 2018 *Cook My Goose*, Baby Blue Gallery, Chicago, IL
Living/Breathing, Morgan Lehman Gallery, New York, NY
A Salve of Sorts, Vacation, New York, NY
Menage/rie, Super Dutchess, New York, NY
- 2017 *Post-Magic Symbiosis*, Matteawan Gallery, Beacon, NY
Take Only What You Can Carry With You, Yellow Peril Gallery, Providence, RI
- 2016 *Farewell*, The Delaware Contemporary, Wilmington, DE
The Art of Catching Serpents, Kunstraum Tapir, Berlin, Germany
- 2015 *Welcome*, Delaware Center for the Contemporary Arts, Wilmington, DE
- 2014 *Under 40 Show*, Woodstock Artist Association and Museum (WAAM), Woodstock, NY

Collections

Beth DeWoody/The Bunker

Awards and Fellowships

- 2022 Individual Artist Commission, Arts Mid-Hudson, Kingston, NY
 Awesome Newburgh Foundation Grant, Newburgh, NY
- 2021 AIM Fellowship, The Bronx Museum of the Arts, The Bronx, NY
- 2015 A. Gray Magness Award University of Delaware, Newark, DE
- 2014 The Alan Greenhalgh/Laura Gurton Award, Woodstock Artist Association and Museum, (WAAM) Woodstock, NY

Press

- 2023
Whitehot Magazine, Daniel Giordano at JDJ, Jonathan Goodman, April
Tussle Magazine, Daniel Giordano: The Italian Worker in the Big Art World, Samuel Abelow, March
Chronogram, Exhibition Review: Daniel Giordano at Turley Gallery in Hudson, Taliesin Thomas, March
Brooklyn Rail, Daniel Giordano: Love from Vicki Island, Will Corwin, March
Times Union, Hudson Valley Artist Discusses Sculptures Featured at MASS MoCA, Michelle Falkenstein, February
Chronogram, In a Creative Vein, Carl Van Brunt, February
- 2022
Arcade Project, Polychrome Presences, Roman Kalinovski, May
Art Spiel, The Agreement: Chromatic Presences - Funky and Formal at Zurcher, Saul Ostrow, May
- 2021
Brooklyn Rail, 100 Sculptures - NYC, Will Corwin, July/August Issue
Sculpture Magazine, Material Instincts: A Conversation with Daniel Giordano, Jonathan Goodman, May/June, Volume 40/
Number 3
Frontera Digital, Modernism's Rejection: Three Sculptors in America, Jonathan Goodman, February
- 2020
Whitehot Magazine, Specters of Absurdity: The Sculptures of Daniel Giordano at Hofstra University, Raphy Sarkissian,
March
The Hofstra Chronicle, Daniel Giordano stuns with 'Hermetic Perversions,' Madeline Armstrong, February
- 2019
Canadian Art, Sheet Masks as Sculpture Conjure Art for the (Summery) Ages, Meredyth Cole, October
New York Times, Summer Art Trek: Gallery Hopping in the Hudson Valley, Will Heinrich, August, issue of the Weekend
Arts II, C17
Cultured Magazine, Sculptor Daniel Giordano's Relentless Wonder & Deep-fried Baseball Bats, Monica Uszerowicz,
February
Art Spiel, Nota Bene with @postuccio [iii], Paul D'Agostino, February