

## **Blue Note: New Work by Gail Morris Opens at Bonner David Galleries New York examines the spaces ‘between the cracks’ in her Emotionally Vibrant Abstractions**

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(New York, NY) Acclaimed painter **Gail Morris** presents her latest body of work, *Blue Note*, in a solo exhibition opening at Bonner David Galleries New York on October 30. Known for her evolution from traditional landscapes to deeply evocative color abstractions, Morris explores the space “between the cracks” — both musically and visually — in a series of vibrant, emotionally resonant paintings.

A special opening reception will be held at the gallery, 22 E 81<sup>st</sup> Street #1, New York, NY, 10028 Thursday November 6 from 6 to 8pm.

The exhibition's title, *Blue Note*, is a nod to the musical concept of notes that fall just outside the standard Western scale — slightly flattened thirds, fifths, or sevenths that add depth, emotion, and complexity.

"It isn't sad," Morris explains, "it's a way of feeling things, and of experiencing them through a different lens." The same philosophy applies to her painting practice, where flattened perspectives and off-kilter compositions are used to disrupt and then re-balance the viewer's perception.

While the works in *Blue Note* lean toward abstraction, each one begins with a real place — a park, an island, a city block — that is then transformed through Morris's signature layering of color, form, and spatial tension.

"These paintings may not appear this way," she says, "but they are much more difficult for me to do than a traditional landscape. It's fun, yes, but it's hard work."

Titles play an integral role in her work, offering poetic clues that deepen viewer engagement. “Call Me from Curaçao” evokes déjà vu and memory; “Summer Solstice” conjures the physical and symbolic weight of seasonal transition; “Corner of Park” explores perspective both literal and figurative. Like jazz improvisations, each painting invites personal interpretation while staying rooted in place and structure.

This new collection is a continuation of a journey that began more than 30 years ago. Having sold hundreds of traditional landscapes early in her career, Morris transitioned into abstraction through her “Dissolving Light” series. Her current work continues to deconstruct and reinterpret landscapes, dissolving them into atmosphere and emotion. “I like the idea of taking a walk in the park,” she says, “and instead of the usual view, you’re suddenly seeing between the leaves and listening to the notes of the wind.”

*Blue Note* invites viewers into this altered way of seeing — one where place, memory, and music meet in unexpected harmony.