

ARTS & ENTERTAINMENT

KENNETH BAKER *Galleries***Brennan's casualness can unnerve**KENNETH BAKER *Galleries*

Jackson Pollock and others inspired by his drip painting technique taught us long ago to enter into artworks and find meaning there by imagining how they were made.

In recent work at Romer Young Gallery, Brooklyn painter Patrick Brennan triggers that reflex and then, in a playful spirit, frustrates it. We can sense, like breezes, the confident intuitions guiding Brennan's work, but never map them.

"Fireworks" (2014), a painting in acrylic and silk on canvas, appears so suffused with accident as to make us wonder where, short of the abandonment of effort, a decision took hold.

One decision stands out: the collage of a

swatch of wrinkled silk on the small, stretched canvas before the pink blotches and dribbles of bright green fell. The silk takes these colors, and some of the violet-black beneath them, in a way different from the canvas. Its pigment-soaked wrinkles make a micro-mountain range of what looks like jittery drawing.

The casualness of Brennan's studio process might seem to mock such fine discriminations. But similar details of varying finish, surface texture and color quality modulated by material or absorbency take on more weight the longer a viewer looks.

Various contemporary artists have expressed resignation or defiance or despair at finding

themselves working at a historical moment when it seems that every creative move has been made and remade already.

Brennan works as if he finds a comfortable openness in this situation. Rather than try to fend off the inevitable appearance of allusion, he welcomes it. Three works on adjacent walls will remind educated viewers of Henri Matisse's cutouts, Dada collage and even Russian constructivism, in addition to Pollock.

Brennan's art prizes the pleasures of making and looking above those of judging and ranking. No wonder this strikingly relaxed work frequently sets people on edge.

Romer Young Gallery

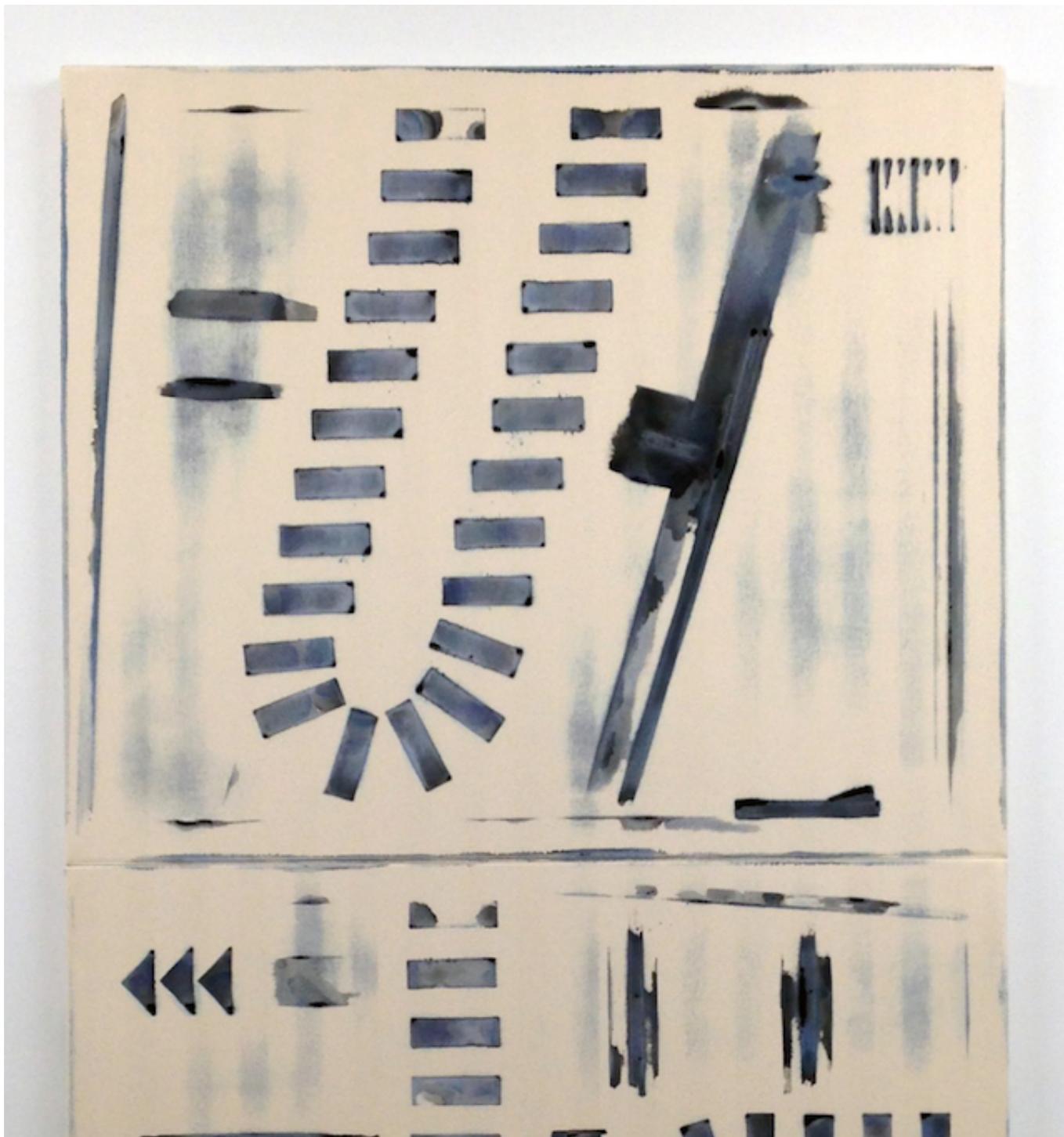
Above: "Fireworks" (2014), acrylic and silk on canvas by Patrick Brennan.

HYPERALLERGIC

Sensitive to Art & its Discontents

Four Artists, Breezing through Materials and Ideas

by [Thomas Micchelli](#) on October 4, 2014





Samuel T. Adams, "Blueprint" (2014), acrylic and carborundum on re-stretched canvas, wood structures, 78 x 48 inches (all photos by the author for Hyperallergic)

The Fitzroy Gallery on the Lower East Side has gathered together four like-minded artists for an [exhibition](#) that appears to stem from a Casualist approach, but a closer look quickly complicates the picture.

The works by the four artists, Samuel T. Adams, Patrick Brennan, Nicole Cherubini and Cassandra MacLeod, range from freewheeling to slapdash, breezing through a host of materials, including silkscreen, carborundum, and clay, as ideas pile one atop the other.

A few pieces, such as Cherubini's all-white vase-like earthenware/stoneware sculpture, "Brand New Crescent Moon" (2013), or Samuel T. Adams' "Blueprint" (2014), in acrylic and carborundum on two joined canvases, look absolutely classical in the context of the other works in the show, many of which fling themselves into the no-holds-barred anarchy of the creative process.



Nicole Cherubini, "Brand New Crescent Moon"
(2013) earthenware, stoneware, birch, and tung oil,
76 x 23 x 22 inches

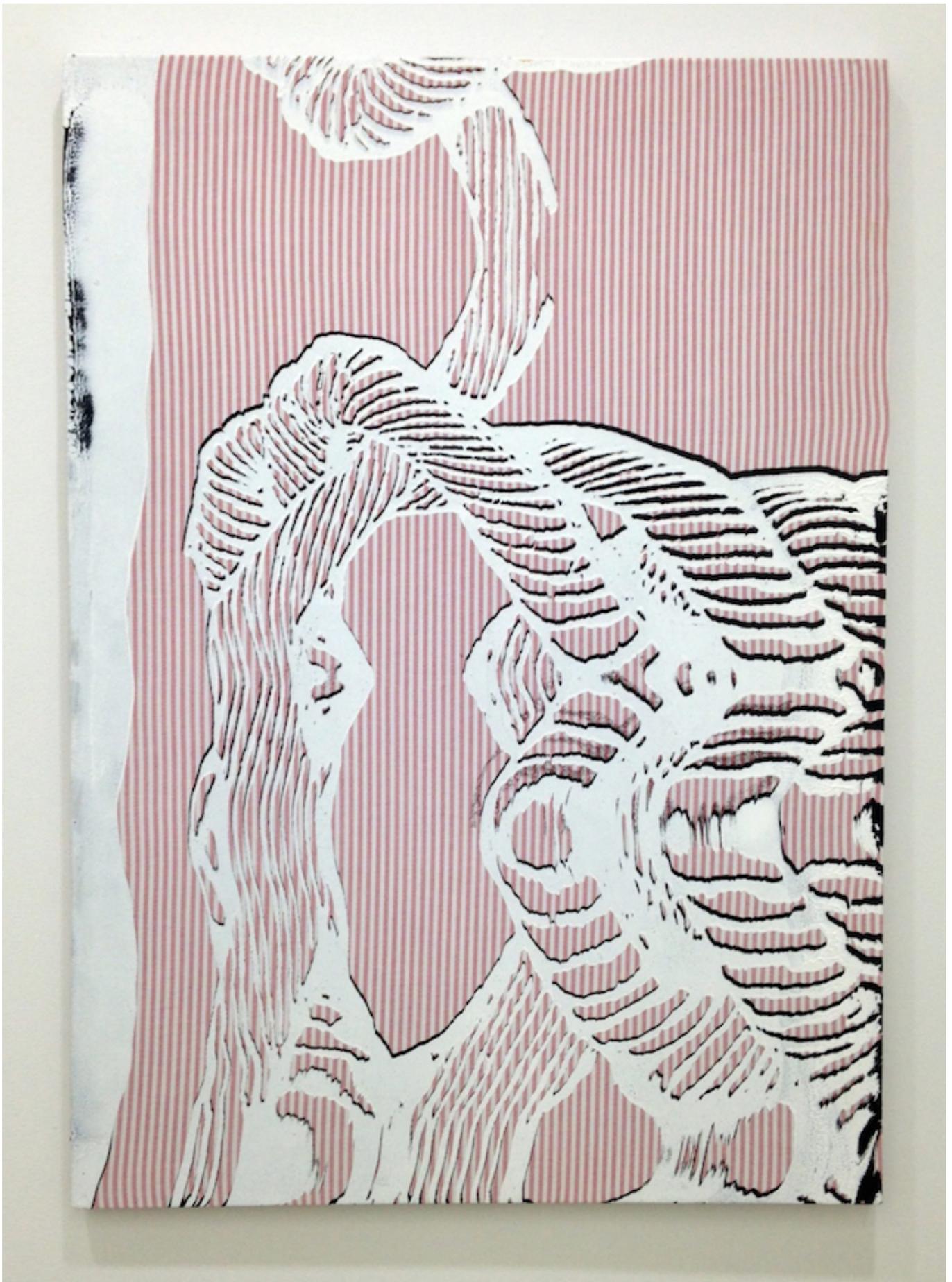
Cherubini's sculpture, despite its monochrome, is the most anything-goes of the three pieces she has contributed to the exhibition, covered in every manner of lump, clump, loop, fish scale and knot. Above this swirling activity, a wood grained cylinder tops the vase's lid, with swatches of clay erupting out of it like shooting flames; below, two thin, uneven slabs form the sculpture's bottommost quarters, one sitting beneath the vase's base, and the other attached vertically, inexplicably, at the top of the work's pedestal.

The finely crafted pedestal, made from gorgeously laminated wood, is anything but casual, if we think of the term as synonymous with scruffiness and improvisation. In much of the work on display, the loosely configured surfaces often play off a stable, planned element, or — as in the case of the pedestal — some kind of physical structure augments or balances the piece's spontaneity.

Adams, who is also showing three works, made "Blueprint" from a vertical merger of two nearly square canvases. Its exceedingly handsome image, composed of blue-black strokes resembling the floor plan of a cathedral in the upper canvas and a street map below, is a Post-Minimal blend of drawing and painting, punctuated by spots and strokes of seemingly impenetrable black.

A step closer to the surface reveals that those marks are actually holes and rips in the canvas, with a black-painted backing behind them. (The full list of materials reads: acrylic and carborundum on re-stretched canvas, wood structures.) Adams' literal take on color depth

transports his neo-Lucio-Fontana move into an arena that's fully compatible with painting-as-image as well as painting-as-object. The black-backed punctures work just as well with Adams' other two abstractions, "Scaffold" and "Hulk" (both 2014), which are also made up of more than one canvas and painted, respectively, in monochrome salmon and green (naturally).



Cassandra MacLeod, "Untitled" (2014), silk screen on fabric, 30 x 22 inches

With nine pieces on display, Cassandra MacLeod has the largest number of works in the show, as well as the most varied, from the whimsically optical to the mushily expressionistic. Eight out of the nine incorporate a silkscreened element as a main ingredient, predominantly in the shape of knotted ropes, sometimes on striped or patterned fabric.

Handmade marks often infiltrate the printed grounds, easily becoming too chaotic or congested; however, the couple of pieces that are content to leave the silkscreen relatively alone feel especially bold and energetic — there's less to distract the eye and weigh the surface down — especially in the two works, both untitled from 2014, that are inversions of each other, with the rope imagery printed in black on striped fabric on one, and in white, and vertically flipped, on the next.



Patrick Brennan, “Seneca Street (Day)” (2014),
mixed media on canvas, 24 x 20 inches

Patrick Brennan's five canvases are the most abrasive pictures in the show — raw and bristly, they come off as the product of an unfettered imagination that genuinely does not care how far over the top any one piece becomes. A work like “Seneca Street (Night)” (2014) is a total crackup of pattern, shape, texture and color. But with a more attentive look, I began to feel as if the teeming troves of collage and paint that make up the various sections of the composition are analogous to the potential infinities of information lying just beneath the surface of every clickable link, and if their adjacencies rattle the nerves, well, that's life.

I was particularly impressed with the companion piece, “Seneca Street (Day)” (also 2014), which spreads its textured shapes across a field of white. True, it feels more organized in a conventional sense, but what's different about it is that the composition doesn't appear programmed to add up as a whole; rather the six shapes act as pockets or portals crammed with visual buzz. The

specific arrangement of shapes doesn't matter, and outside strictures remain outside.

[Samuel T. Adams, Patrick Brennan, Nicole Cherubini & Cassandra MacLeod](#) continues at Fitzroy Gallery (195 Chrystie Street, Lower East Side, Manhattan) through October 26.



What the 60 Minutes Segment on the Art Market Really Said



Loving the Unlovable



Without Mercy: The Bitter Comix of Anton Kannemeyer

GALLERIES

New Artist-Run Gallery Essex Flowers Will Open on the L.E.S. June 28

| 06/20/13 1:11pm



The shop. (Courtesy the artists)

artists on that list used to organize the floating Apartment Show series that ran from 2008 and 2010, which included a fake retrospective of James Cameron at MoMA PS1. Essex Flowers is expected to have a similarly experimental program.

The artists are in the process of renovating the basement so that it looks just like a gallery space. They also plan to use the shop's 500-square-foot back garden and a wall of the shop itself for shows.

The idea for the Essex Flowers gallery started when Bill Frazer, the owner of the flower shop, reached out to members of the group and asked if they might be interested in the project.

"We serendipitously met Bill who was interested in showing art in his flower shop," wrote the nine artists in an e-mail. (Because they're dedicated to a horizontal structure in organizing shows, they preferred not to be quoted individually for this post.) "The space itself is really interesting, as a group we could see the potential to do a lot with it. We began discussing how if we took his interest seriously, we could create a space where we would all have an equal hand in how it functioned. We all have different visions as to what that is, so part of the project is

The Lower East Side has long been the destination for New York's most cutting edge contemporary art, and later this month the ranks of its already impressive gallery roster will gain a unique entry on the scene. Essex Flowers, set to open June 28, will be part cooperative, part Kunsthalle and a new direction in the increasingly malleable art gallery model.

The 400-square-foot, artist-run gallery will be located in the basement of an eponymous flower shop at Essex and Grand, right in the middle of what might be called the L.E.S. gallery district. Its programming will be handled by nine up-and-coming artists: Phillip Birch, Patrick Brennan, Amanda Friedman, Heather Guertin, Van Hanos, Jeffrey Tranchell, Lizzie Wright, Denise Kupferschmidt and Joshua Smith (a monochrome painter who shares his name with a different artist who shows at Luhring Augustine). The last two

to clarify that over time. It's already led to a great dialogue between us, which in itself is rewarding. A large part of the project is built on mutual trust, essentially the artists split the cost to build out the space beneath the existing flower shop. Bill runs the flower shop, we program the space."

The group has yet to work out how sales from the shows will be handled. The debut opening, a group show of the nine artists' work, will be held on June 28, from 5–8 p.m.

FILED UNDER: GALLERIES

ARTS & ENTERTAINMENT

Poise between doing, not doing

Baker from page E1

does not want it.

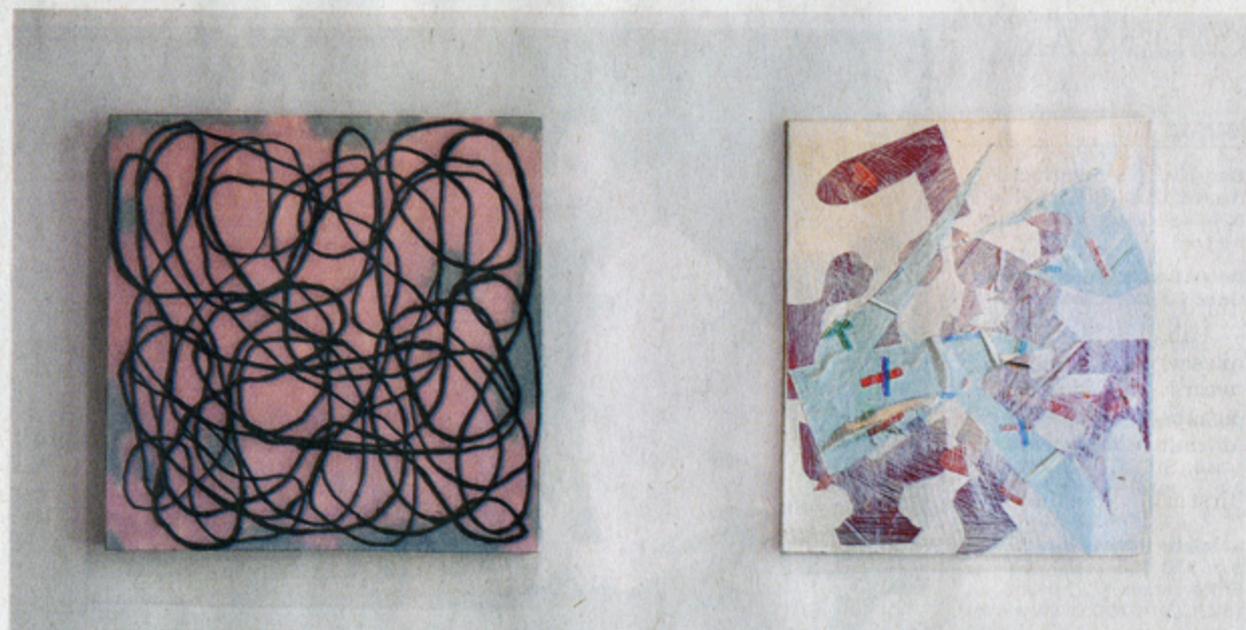
Abstraction's descendants: Until about 50 years ago, the terrain of abstract painting remained a battleground, where skirmishes could occur over the nature of art content, over creative commitment and art's potential to illuminate or chasten an audience. Pop art — think of Andy Warhol's camouflage paintings or Roy Lichtenstein's "mirrors" — changed all that. They made of the battleground a playground. So did the concurrent explosion of the art market, with its cynical reverberations, and a growing abundance of art-school-educated painters.

New Yorker Patrick Brennan and Bay Area painter Daniel Tierney, paired in a diverting show at Romer Young, have grown up in the post-post-Pop climate where strategic thinking

Patrick Brennan and Daniel Tierney: Days of Thunder: Paintings. Through Dec. 22. Romer Young Gallery, 1240 22nd St., S.F. (415) 550-7483. www.romeryounggallery.com.

surpassed all the other pressures impinging on the making of pictures. Consequently their works embody heightened self-consciousness trying to avoid paralysis. They anticipate a public — the horde of contemporary art fair followers — that believes it has seen and grasped all the possible aesthetic and conceptual moves already. The only potential novelty under these conditions resides in displays of relaxation within them, exactly what Brennan and Tierney provide.

In "Pink and Grey" (2012), Tierney set a listless black line looping through the unevenly tinted ground of a small canvas. His artifice here



Romer Young Gallery

"Pink and Grey" (2012), left, acrylic on canvas by Daniel Tierney, and "E-z wider — e-z rider" (2012), acrylic and Mylar on canvas by Patrick Brennan, are part of a two-person exhibition at Romer Young Gallery.

consisted in avoiding at every point both the expressive whiplash of Jackson Pollock (1912-1956) and the studied meander of Brice Marden's line-laced paintings.

Tierney's search for a middle way has its own low-key suspense, a kind of poise between doing and not doing that may strike only viewers who have engaged in some parallel discipline for

reasons of their own.

His other paintings here, on corrugated cardboard, have a zany but muted freedom of invention that consciously makes no big claims for itself, though it builds in references to yet other antic artistic spirits: Richard Tuttle's redemptive scavenging and the slapstick nihilism of Martin Kippenberger (1953-1997).

Brennan also keeps

things lightly goofy.

"E-z wider — e-z rider" (2012), like his others here, looks cheap as wrapping paper, yet that cheapness seems to disguise carefully pondered decisions. Brennan claims to work far longer on his pictures than their glamourless materials — pre-stretched canvases, big spangles of cut-up Mylar — suggest.

Brennan evokes the sort of double take we

experience when something cheesy tricks us for an instant into seeing it as swank. The point is not trickery or deflation but to let us feel the softening of judgment and liberation of taste that such moments sometimes promise.

Kenneth Baker is The San Francisco Chronicle's art critic. E-mail: kennethbaker@sfgchronicle.com

The New York Times

ART REVIEW

Like Watching Paint Thrive In Five Chelsea Galleries, the State of Painting

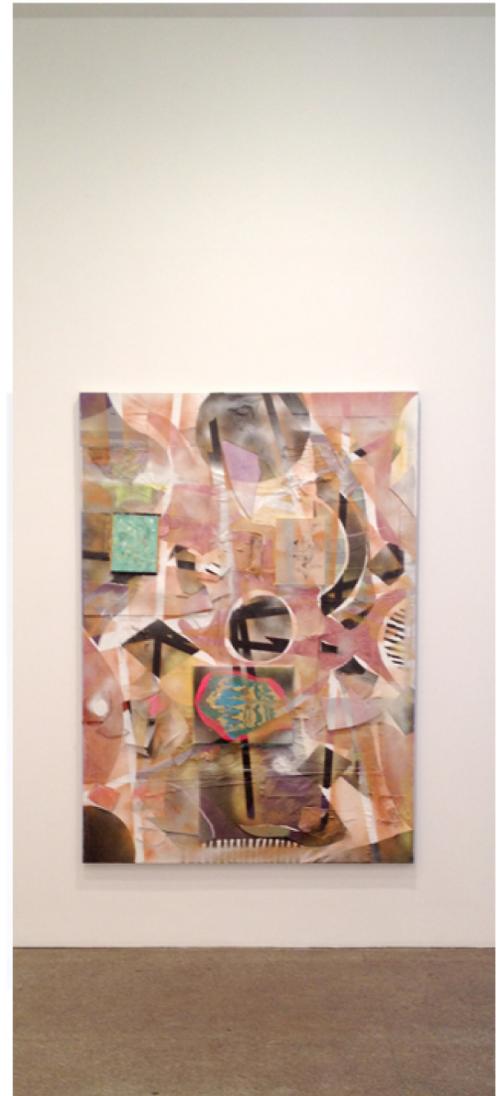
By ROBERTA SMITH
Published: June 28, 2012

Stretching Painting

The 10 artists in “Stretching Painting” at [Galerie Lelong](#) don’t so much push the medium into space as meddle with its physical properties at close quarters, on the wall.

Sometimes the exercise is disarmingly simple, as with the magnified brushwork and pale colors (diluted with plaster) of Alex Kwartler’s two large paintings on plywood. Sometimes it is startlingly obsessive, as with the work of Gabriel Pionkowski, a young artist who unravels canvas, colors the individual threads and partly reweaves them into stripes or jacquardlike patterns; or Donald Moffett’s wildly suggestive combinations of furlike paint surfaces on emphatically perforated wood.

Kate Shepherd and Jim Lee indicate new possibilities for the modernist monochrome. Assembled by Veronica Roberts, a New York-based curator and scholar, the works here can sometimes feel a bit small-bore. This is relieved by Patrick Brennan’s “Boomtown (A long road home),” a big, bristling collage festooned with small paintings, and Lauren Luloff’s “Flame Violent and Golden,” which seems pieced together from textile remnants that are actually hand-painted on different scraps of cloth, using bleach. It has some of the scenery-chewing exuberance of Julian Schnabel, which is quite refreshing.



VISUAL & PERFORMING ARTS / EVENTS / DIRTY WINDOWS JEAN BAPTISTE BERNADET & PATRICK BRENNAN

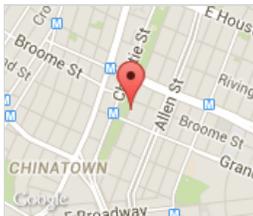
Dirty Windows: Jean- Baptiste Bernadet and Patrick Brennan

When

Dec 12, 2012 - Jan 27, 2013

Where

Toomer Labzda Gallery
100a Forsyth Street
New York, NY10002



Like 1

Tweet 0

g+1 0



Untitled (Shuffleboard III), 2012, oil and glass beads on canvas, 14 x 11 inches.
By Jean-Baptiste Bernadet.

Jean-Baptiste Bernadet & Patrick Brennan present a series of recent paintings on canvas.

Viewing these works is like trying to see the sun through a dirty window - they distort and warp your gaze. Both artists work in layers - finally utilizing a coat of pearly acrylic and glass beads which awaken fragmented forms and illuminate a rich and tactile palette.

Given the task of defining this shared visual code both artists and the gallery produced a ten word description of the exhibition:

Gallery

shine / distraction / barrier / touch / dual /
transmit / noise / sublime / vibrate / muffle

JB Bernadet

dawn / anthems / transfer / translate / transient /
transparent / someone / words / gradient / dawn

Patrick Brennan

MORE EVENTS

Books
Music
Visual & Performing
Arts
Film, TV & New Media
[View all events](#)

1/1

ONGOING EVENTS



**Art in Motion at
Jules Maeght Gallery
in San Francisco**

November 14, 2014 - January
31, 2014

Jules Maeght Gallery
149 Gough St.
San Francisco, CA, USA

1/3

RECOMMENDED FOR YOU



NEWS

**Opening of Christian
Berst Gallery in New
York**



EVENT

**The Unmaking of
Art**

November 21, 2014–January

glare / slice / gold / high / flake /
black / camouflage / wonder / eclipse / fold

Jean-Baptiste Bernadet was born in Paris in 1978, and has lived and worked in Brussels, Belgium, since 2000. He graduated from École Supérieure des Beaux-Arts de Rennes and La Cambre in Brussels, in 2002, and was artist in residence at Chinati Foundation, Marfa, USA in 2010, APT Studios in Brooklyn in 2011, and Triangle Studio (l'Institut Français) in Brooklyn in 2012.

Selected solo exhibitions include SAKS, Geneva, TORRI, Paris, Renwick Gallery, NY (2011), Galerie Maes & Matthys, Antwerp, Galerie Baronian_Francey, Brussels (2010); Galerie les Filles du Calvaire, Brussels, Chapelle des Calvairiennes, Mayenne, France, Galerie Xprssns, Hamburg (2008) and Konsortium, Dusseldorf (2007).

Patrick Brennan was born in Syracuse, New York and now resides in New York City. He studied at Munson Williams Proctor Art Institute and received a BFA in Painting and Video Art from Alfred University in 1998.

Exhibitions include: MOMA / PS1, Nicole Klagsbrun, Monya Rowe Gallery, Zieher Smith, Edward Thorpe Gallery, Artist Space and Clifton Benevento in New York. Brennan has been awarded residencies at Atlanta College of Art, Atlanta GA, Burren College of Art (Ireland), and The Experimental Television Center Owego, NY.

Full press release including artists interviews available on the [gallery website](#)

Dates: Dec 20, 2012 - Jan 27, 2013

Opening reception: Dec 19, 2013

Location: Toomer Labzda Gallery, 100a Forsyth Street, New York, NY 10002

Link: [Toomer Labzda Gallery](#)

Jean-Baptiste Bernadet is [currently in residence at Triangle Arts Association](#).

24, 2015
e-flux
311 East Broadway, NY
10002



**Subscribe to our
Newsletter!**

[Visual & Performing Arts](#)

[Artists in Residence](#)
[Events](#)
[Festivals](#)

[Grants & Programs](#)
[News](#)
[Profiles](#)

[Resources](#)

**BEAUTIFUL
DECAY**

PATRICK BRENNAN

July 5th, 2011 by Ryan



Recently stumbled across the work of [Patrick Brennan](#) by way of his most recent solo show @ [HalseyMcKay](#). He provides a really fresh take on painting. Lots of interesting material decisions, color usage, and compositional arrangements. I dig it...more after the jump.



Also!!! Check out his most recent curatorial endeavor – [Grasping for Relics](#) @ [ZieherSmith](#). Neat-o



Laced Afterglow – Patrick Brennan at Volta NY

HAMPTONS ART HUB

Dispatches from the Hamptons Art Scene (and beyond)

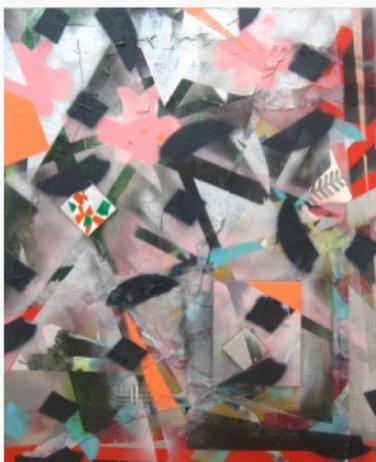
Posted: March 7, 2012 in [Art Fairs](#), [Artist Profiles](#), [Manhattan](#), [Painting](#)

Tags: [Art](#), [Patrick Brennan](#), [VOLTA NY](#)

DISPATCH – Mar 7, 2012 (7:02 p.m.)

New York, NY

Patrick Brennan's abstract art nimbly combines painting and assemblage. A first look doesn't always reveal the subtle lacing amid the explosion of angular shapes and color. His method of combining artistic elements can leave the mind wondering.



The afterglow of impression appears, unbidden, after walking away. A memory can coax viewers to return and explore.

"His embrace of the struggle and play in the act of creation lead to honest and surprising results both strident and beautiful," said Ryan Wallace, co-director and co-owner of Halsey Mckay Gallery.

New York City art fair goers have the chance to see a solo show of Brennan's work at Volta NY. Brennan is the artist of choice of the Halsey Mckay Gallery of East Hampton.

Volta NY features solo artist projects presented by a gallery. Volta NY is presenting 80 galleries from 25 countries and 45 cities.

"The solo format of the Volta fair is the perfect outlet for Patrick's work," said Wallace. "While each painting has a strong individual presence, his process of thought and creation can best be appreciated and understood amongst several works."



ArtSeen

June 3rd, 2011

ABSTRACT PAINTING: The New Casualists

by Sharon L. Butler

The pioneers of abstraction—the Cubists, the Abstract Expressionists, the Minimalists—emerged from firm and identifiable aesthetic roots and developed their own philosophies. In the competitive maelstrom of 20th century art, those philosophies became dogmas, and the dogmas outright manifestos. In the new century, many abstract painters are saying goodbye to all that didactic thinking and exuding a kind of calculated tentativeness. Raphael Rubinstein, in a 2009 *Art in America* essay and for a 2011 painting exhibition he curated in London, dubbed this new type of abstraction “provisional painting.” Similarly, artist and critic Stephen Maine homed in on the “incipient image” in a March 2011 show he curated at Lesley Heller. And the Brooklyn curatorial team Progress Report (aka Kris Chatterson and Vince Contarino) styled its survey of contemporary abstraction at the Bronx River Art Center *The Working Title*. All three labels suggest the centrality of the open proposition in contemporary abstraction.

There is a studied, passive-aggressive



Rebecca Morris, “Untitled (#06-10)” (2010). Oil on canvas. 59 × 59”.



Martin Bromirski, “Untitled” (2011). Acrylic, sand, paper on canvas. 20 × 16”.

incompleteness to much of the most interesting abstract

work that painters are making today. But the subversion of closure isn't their only priority. They also harbor a broader concern with multiple forms of imperfection: not merely what is unfinished but also the off-kilter, the overtly offhand, the not-quite-right. The idea is to cast aside the neat but rigid fundamentals learned in art school and embrace everything that seems to lend itself to visual intrigue—including failure. The painters take a meta approach that refers not just to earlier art historical styles, but back to the process of painting itself. These self-amused but not unserious painters have abandoned the rigorously structured propositions and serial strategies of previous generations in favor of playful, unpredictable encounters. Pervading the work of artists like Lauren Luloff, Cordy Ryman, Amy Feldman, and Joe Bradley is an enervated casualness that may at first recall sophomore-year painting class.

If this sounds disparaging, it's not meant to be. By reassessing basic elements like color, composition, and balance, based on 1920s-vintage Bauhaus principles taught in every 2-D foundations course, the new painters are exploring uncharted territory. They are looking for unexpected outcomes rather than handsome results. Dashing our expectations of "good painting," painters like Martin Bromirski, Patricia Trieb, Patrick Brennan, Jered Sprecher, and Keltie Ferris have challenged their validity and thus moved painting in a direction that requires a different way of looking. If a painting seems lousy, perhaps with a poorly constructed support and amateurish paint handling, look again.

Some painters focus on developing a style and spend 20 years refining it. These new abstract painters, on the other hand, are restless, their thrust less intensive and more expansive. Artists like Rochelle Feinstein and Chris Martin (whose first museum solo opens at the Corcoran on June 18) combine non-art materials in their paintings just for the hell of it, work at different scales, employ different color combinations, and experiment with unusual ways of applying paint. With less investment in honing a unique visual language, painters like Kadar Brock, Rebecca Morris, and Jasmine Justice use earlier forms of abstraction the way Rauschenberg used found objects. In the process, there is no room for handwringing about originality; it is simply assumed that it will result from synthesis and recombination. And if it doesn't, well, isn't that just as interesting?

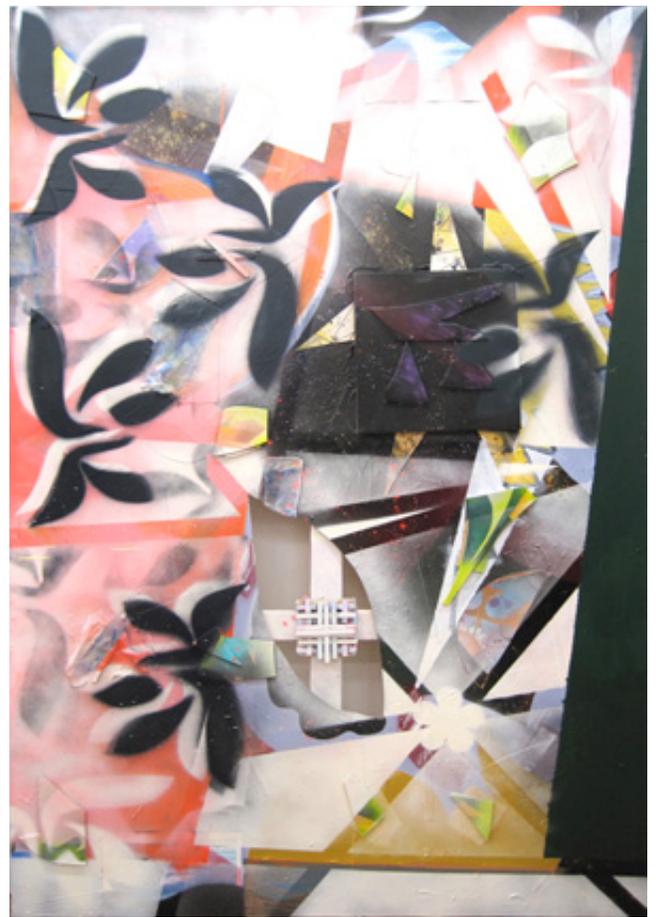
Insofar as the new abstract painters employ old tropes and methods with a certain insouciant abandon, one might call them the new casualists. Yet they are not as iconoclastic as they might appear. In *Malevich and the American Legacy*, a recent exhibition at Gagosian, curator Andrea Crane attempts to position Malevich's Suprematism as a progenitor of Minimalism. But in my view, Malevich's small-scale, quirky abstractions have more in common with the new casualism than the austere, highly refined minimalism of Judd, Stella, Kelly, and the like. Malevich believed that pure feeling was to be found in non-objective painting, and that materialism could lead to "spiritual freedom." Both Malevich and the new casualists, who approach their work intuitively, are unfazed by ill-defined parameters or truncated lines of thought. Like the philosopher-mathematicians who devised "fuzzy logic," new casualists, like Suprematists, seek to accommodate a world in which there is often no clear truth or falseness. On balance, they are more intrigued by the questions and contradictions in art than by any definitive answers it might provide.

At Jason McCoy, Stephanie Simmons curated *70 Years of Abstract Paintings: Excerpts*, which comprises a good survey of small-



Amy Feldman, "Ever After" (2010). Acrylic and spray paint on canvas. 80 × 90."

scale work by more than 40 artists. The exhibition presents a convincing historical context for the new post-Bauhaus abstraction. Old paintings by Josef Albers, Gene Davis, Jackson Pollock, Al Held, Man Ray, Hedda Sterne, Hans Hofmann, Leon Polk Smith, and Friedel Dzubas are hung side-by-side with recent work by Jim Lee, Joe Fyfe, Rob Nadeau, Sharon Horvath, Cora Cohen, Gwenn Thomas, and Thomas Nozkowski, among others. For most of the artists, their experience of everyday life is the filter through which they focus their paintings, entertaining multiple contradictory ideas at once. Although many of the artists included in the exhibition also work larger, Simmons selected small-scale work so that she could fit as much as possible into the show without marginalizing the smaller pieces. Tellingly, the smaller paintings tend not to be studies for larger work; rather, she told me, "working at different scales is one way they avoid a formulaic approach."



Patrick Brennan, "Flow and Fade" (2011). Mixed media on canvas. 72 × 48".

If the new casualism resists evaluation on traditional criteria, how should it be judged? Here, perhaps, the Minimalists are relevant. Ellsworth Kelly once said, "I have never been interested in painterliness... putting marks on a canvas. My work is a different way of seeing and making something which has a different use." A new casualist might well make the same general claim. But while Kelly wants to take the personal out of the equation, the casualist believes that exploring even mundanely subjective perceptions can yield extraordinary insights. In many ways, the new approach to abstraction is indebted to female artists of the 1970s like Elizabeth Murray, Mary Kelly, and Ree Morton, who, railing against the macho posturing of the Minimalists, worked from an intimate point of view that embraced messy everyday detail. The new casualists are adapting a like attitude to an increasingly complex, unfamiliar, and multivalent world. If the viewer leaves a show of their paintings agitated by their abrupt shifts, their crosscurrents, and their purposeful lack of formal cohesion, the work has succeeded.

CONTRIBUTOR

Sharon L. Butler

SHARON L. BUTLER blogs at *Two Coats of Paint*.

RECOMMENDED ARTICLES



The Artful Recluse: Painting, Poetry, and Politics in 17th-Century China

by Ann McCoy

MAY 2013 | ARTSEEN

The Artful Recluse: Painting, Poetry, and Politics in 17th-Century China opened in the midst of the mercantile Armory Show madness.



Black Painting

by Frank Stella

AD REINHARDT | ARTISTS ON AD

The black painting that I own is made up of dark brown, green, and dark violet. Those paintings are very hard to see. You often hear collectors moan about their lighting, and how much it costs them to light the painting.



Painting Advanced

by Matthew Shen Goodman

MAY 2013 | ARTSEEN

Painting Advanced, a group show at Edward Thorp Gallery, gathers together a number of abstract painters under the always-tricky premise of envelope pushing.



Reading Ad Reinhardt

by Alfred Pacquement

AD REINHARDT | AD AROUND THE WORLD