



## Fresh Broad Strokes Of an Incomplete Survey

A series, initiated in 1998 by two Chelsea art dealers, examines painting's turn toward figuration.

Top, Nicole Eisenman's "Luck Lines" (2018). Right, Luchita Hurtado's "Untitled," from 1970.

SINCE 1998, TWO GALLERIES in Chelsea have treated the New York art world to a rare experience: a large, ongoing survey of contemporary painting, staged every 10 years. A piecemeal array of established, emerging and overlooked artists, it may include a few works from the last 50 years that the organizers find germane, as well as recent works by painters of all ages.

The latest iteration, "Painting: Now and Forever, Part III," is on view in the three New York exhibition spaces of the Matthew Marks Gallery and the two of the Greene Naftali Gallery. The good news is that it reflects the resurgence of images and narrative in painting that has been gaining speed since the mid-1990s, creating a renewed eq-

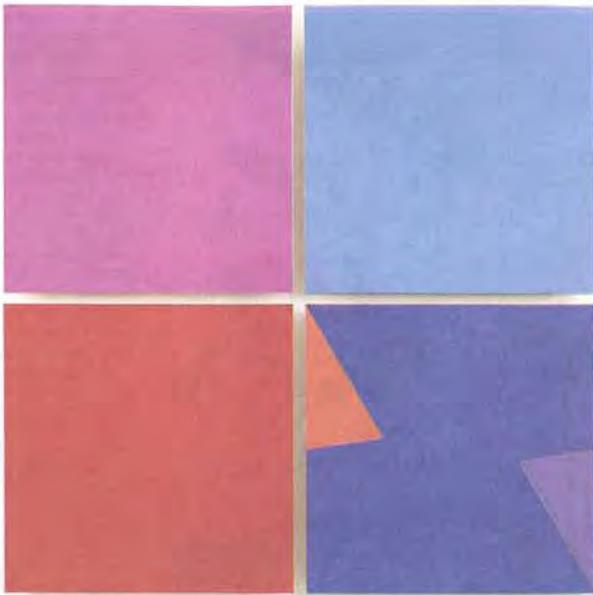
**Painting: Now and Forever, Part III**  
Matthew Marks Gallery  
Greene Naftali Gallery

uity with abstraction.

We see this represented in a work by Nicole Eisenman, who helped lead this change. Her "Luck Lines" (2018), one of the show's best paintings, features a large red bulbous hand whose swirling lines have the texture of a refined woodblock, and give each finger its own personality.

The bad news is that too few of the younger painters who helped foment this turn in New York are present. Just as the show downplays abstraction, it also downplays New  
CONTINUED ON PAGE C18

ROBERTA SMITH | ART REVIEW



2018 SAM GILLIAM/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK, DAVID KORDANSKY GALLERY



AARON WAX



LUCHITA HURTADO/GREENE NAFTALI GALLERY AND MATTHEW MARKS GALLERY

# Fresh Broad Strokes of an Incomplete Survey



ALEX ISRAEL/GREENE NAFTALI



JANA EULER/DEPENDANCE, BRUSSELS AND GREENE NAFTALI

CONTINUED FROM PAGE 13

York, an important center of painting. It seems to have been conceived as a teaching moment, intent on raising consciousness about older artists and artists outside the city. But, if you consider what's here and what's not, you can extract a sense of how polymorphous the medium is now, even if it's not the same as seeing it played out on the walls.

This first iteration of this show originated with the dealers Matthew Marks and Pat Hearn, who had, along with Paul Morris and Tom Healy, pioneered the Chelsea gallery scene in 1994. Mr. Marks was a stalwart of connoisseurship, mixing blue-chip and younger artists. Ms. Hearn was a gamin performance artist turned art dealer with an audacious eye; she started out in the East Village in the early 1980s, before landing in Chelsea.

After Ms. Hearn died of cancer at 45 in 2000, Mr. Marks carried on the project with Carol Greene of Greene Naftali. (Ms. Hearn's gallery and the one run by her husband, Colin de Land, who died in 2003, are the subject of "The Conditions of Being Art: Pat Hearn Gallery and American Fine Arts, Co. (1983-2004)," at the Hessel Museum of Art at Bard College, through Dec. 14.)

The sprawl of around 100 paintings by 46 artists from a dozen countries in "Painting: Now and Forever, III" resembles a tasting menu comprising glimpses of unfamiliar artists or works, intriguing juxtapositions

and evocations of absent painters. There are energizing juxtapositions such as, at Marks on West 22nd Street, a painting by Jasper Johns, the show's eminence grise, with two abstractions by Howardena Pindell, in which the shared subjects include fields of white and dots.

Sometimes an artist's work seems to deepen before your eyes. In the Matthew Marks space on West 24th Street, a 2008 self-portrait by the Photo Realist Robert Bechtle presents him as a kind of norm-core mystic, standing at the center of his darkened studio, like Munch, in a subtly hazy pointillist atmosphere.

A few artists unveil new styles, most notably the 84-year-old American painter Sam Gilliam. He has taken his interest in poured color far from his signature stain paintings, to a relatively geometric format that has its own radiant lushness and recalls his efforts from the early 1960s. In the big Marks space at 522 West 22nd Street, one of his works matches the saturated color of two paintings of sinister toylike figures by Karl Wirsum, 79, on the opposite wall.

Nearby a bright collagelike abstraction by Matt Connors (born 1973), exchanges color notes with "Imperial Nude (Paul Rosano)," a 1970 canvas by Sylvia Sleigh (1916-2010). This depicts a young man reclining odalisque-like on a substantial sofa draped in a bright orange textile; it high-

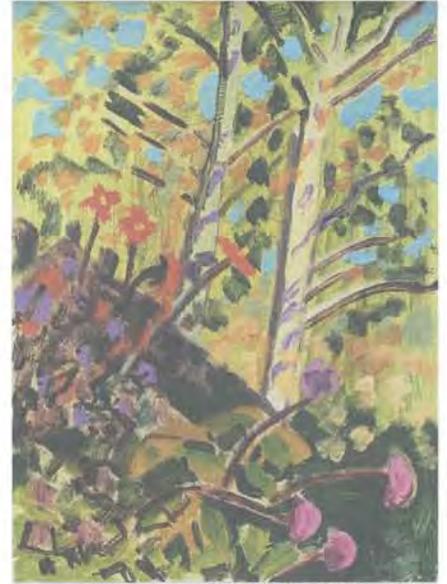
lights Ms. Sleigh's delicate realism as a precedent for younger painters, including Aliza Nisenbaum and Njideka Akunyili Crosby (neither is here, but both could be). On an adjacent wall, two night scenes in a residential neighborhood by Noah Davis, a Los Angeles artist who died tragically young in 2015, merge reality and fantasy to meditate on black life.

Among the lesser-known artists is Bhupen Khakhar (1934-2003), a painter from India whose style derived from Indian miniatures and whose subject appears to be different kinds and degrees of human intimacy. His "In a Boat," from 1984, is a nocturnal scene of several scantily clad or naked men (along with Picasso, clothed) on the deck of a craft near a mountainous peninsula that is especially beautiful.

The redoubtable but neglected Lois Dodd (born 1927) contributes two paintings of windows and 10 small delectable oil studies from nature, all reflecting her understated yet spontaneous painterly realism. Also on display are the symbolist paintings of Luchita Hurtado, 97, the Venezuelan-born artist who has lived in California since the 1940s. (She is the widow of the painter Lee



GUSTAVO MURILLO



LOIS DODD-GREENE NAFTALI GALLERY AND MATTHEW MARKS GALLERY



GUSTAVO MURILLO

Mullican; the artist Matt Mullican is their son.) Her clean-edged images sometimes evoke Georgia O'Keeffe; an untitled work of a naked female body (1970) seen from the point of view of its owner evokes some of Giacometti's similarly pared-down female figures from his sculpture of the 1930s.

Works by older and younger artists sometimes converse, as with the exchange among Ms. Dodd and Ms. Hurtado's paintings and the multifarious canvases of Leidy Churchman (born 1979). These all hang in the smaller Marks space at 526 West 22nd Street. Also here are two works by Xinyi Cheng, a Chinese-born, Netherlands-based artist who is the youngest in the show. (She turns 30 next year.) Ms. Cheng contributes the exceptional "Harnessing the Wind," which shows a cropped, largely pink close-up of a naked man who seems to be tumbling through space, very much at the mercy of the wind.

The installation at Greene Naftali is more of a free-for-all: every painting for itself. But it's not entirely disorderly. In the

Clockwise from top left, Sam Gilliam's "Homage to the Square" (2016-17); Leidy Churchman's "Paradise 8 & 9" (2018); Jana Euler's "Shape of Painting, Summer Hit 2017" (2018); Lois Dodd's "Dahlias and Birch Trees" (2004); Rodney McMillian's "TBD" (2017); Ed Clark's "TBC (HS #94)" (2005), left, and Gedi Sibony's "Title TBC" (2016); and Alex Israel's "Self-Portrait (Neon)," from 2018.

### Painting: Now and Forever, Part III

Through Aug. 17 at the three exhibition spaces of Matthew Marks Gallery and the two spaces of Greene Naftali Gallery, all in Manhattan; 212-243-0200, matthewmarks.com; 212-463-7770, greenenaftaligallery.com.

ground-floor space, Ms. Eisenman's big red hand painting is balanced by two outsize heads. One of them, "Shape of Painting, Summer Hit 2017" (2018) from the German artist Jana Euler (born 1982), is a portrait of the British singer-songwriter Ed Sheeran, whose "Shape of You" was a 2017 summer hit.

The other is "Self-Portrait (Neon)" by the American Alex Israel, also born in 1982. These days it seems de rigueur to find Mr. Israel's work deplorable — at least on Twitter — and some of it is. But his 8-foot-tall trompe l'oeil neon profile is an eye-catching exception — as is its neighbor, a large, packed composition, "Animal Hours," by the British installation artist Helen Marten.

The American Rodney McMillian's "TBD" (2017), a process art painting composed of a lavender bedsheet and thick pours of latex, gives the show an ugly-beautiful moment. And there is one instance of coherent curatorial logic: A small gallery with one seemingly abstract painting per wall, two big ones by Ed Clark and Gedi Sibony, and two small ones by Whitney Clafin and Eiichi Shibata, a Japanese outsider artist. The show unravels rather distressingly in Greene Naftali's eighth-floor space, where a glaring problem comes into focus.

For me, the resurrection of images in "Painting" is both a development out of and a rebuke to Conceptual Art. It indicates a renewed faith in the ability of painting to communicate holistically by fusing form, style, process and narrative. The problem is that too many of the younger painters in this exhibition don't seem very interested in inventing their own process or form, which results in images that, while they may be briefly refreshing, are too often painted in familiar, unexciting ways.

Ms. Eisenman is among the painters who manage to bring it all together. Many others exemplars are not included here, among them Kerry James Marshall, Dana Schutz, Chris Ofili, Carroll Dunham and their great precursor, Alice Neel.

The lackluster paintings here suggest that Ms. Greene and Mr. Marks may not visit Lower East Side galleries enough. Tschabalala Self, Louis Fratino and Alex Bradley Cohen, who first emerged there, are among the younger artists who might have spiced things up. Also Nina Chanel Abney, who actually shows in Chelsea.

But who knows. Despite being museum scale, this show is organized with a minimum of what could be called institutional oversight. Just the two galleries' owners and staff. As the show veers from insightful to arbitrary to oblivious, its sheer freedom is part of what makes it interesting. It just needs more company. It's hard to be the only regularly repeating painting survey in New York.



NEWS Aug 6, 2018

## Medium Perspective: Summer Painting Shows in New York

by Jonathan Rider

View of the exhibition  
“Painting: Now and  
Forever, Part III,”  
2018, at Matthew  
Marks Gallery.  
Courtesy Matthew  
Marks Gallery. Photo  
Sean Logue.



I love the elasticity of a summer group exhibition; it's a low-stakes, high-reward format that, when done well, can produce the most exciting viewing experiences at New York galleries. An irreverent approach is key to these gatherings. Larger museums exhibitions—be it MoMA PS1's "Greater New York" series or the Whitney Biennial or even the recent soup-to-nuts "Like Life: Sculpture, Color, and the Body (1300-Now)" at the Met Breuer—speak with an institutional voice, and often have a historical imperative. That's not the case at galleries, nor is it the point.

Bellatrix Hubert's 2012 "Stand Still Like the Hummingbird" at David Zwirner remains a touchstone for me. Titled after a collection of Henry Miller's writings, the show presented a dizzying selection of paintings, photographs, sculptures, and video works that engaged with—and often subverted—notions of time and gravity. Hubert included a diverse range of artists—Tomma Abts, Rodney Graham, Bruce Nauman, Cady Noland, and John McCracken, among others—with minimum fuss and without forcing any ideas, creating the low-key magic that only this type of show can deliver.

The standout group exhibitions in Chelsea this summer include two surveys that focus squarely on the strength and dynamic range of contemporary painting: “Painting: Now and Forever, Part III,” at Matthew Marks and Greene Naftali through August 17, and “The Surface of the East Coast: Supports/Surfaces from Nice to New York,” at Josée Bienvenu through August 24. Collectively, these shows include close to fifty painters, each of whom brings new energy to their chosen medium.

“Painting: Now and Forever, Part III” is the latest edition of a once-in-a-decade painting survey first organized by Pat Hearn and Matthew Marks in 1998 (the second show was put together by Carol Greene and Marks in 2008). None of the editions has had a theme per se; rather, painting itself has been the common denominator, as seen through the eyes of a few New York gallerists. Appropriately, then, the surveys have widened in range over the years, featuring more international and more female artists. The 2018 iteration—twenty-five men, twenty-one women—includes lesser-known painters from Japan, China, and India, in addition to big American names like Jasper Johns and Alex Israel. The selections at both venues reflect heavily on the respective galleries’ rosters.

At Matthew Marks on 22nd Street, I was introduced to the work of ninety-seven-year-old Los Angeles-based artist Luchita Hurtado, whose surreal, forced perspective paintings (all from the 1970s) are dreamlike and spare. *Bulto* (1976) recalls the myth of Icarus, depicting a suspended, weightless poof of feathers in the shape of a human body set against a blue and white sky. These seven feathers are full of the potential for movement but are here paused—forever still, forever falling—in time and space. (Hurtado, whose work has been underrecognized for decades, has a suite of similarly themed paintings in this year’s “Made in L.A.” biennial, on view at the Hammer Museum in Los Angeles through September 2.)

A room of works by Howardena Pindell and Johns is near perfect. Pindell’s white confetti-cake stunner *Untitled* (1975) hangs directly across from her saturated teal *Songlines: Labyrinth (Versailles)*, 2017, the shape of which looks like a stretched hide. Pindell’s signature circular punches are echoed in the pale blue polka-dot border of Johns’s blushy *Untitled* (1992). This pairing could have been an inspired, jewel-box show of its own.

Four blocks north on 26th Street, Greene Naftali’s cavernous main space is encircled with every variety of painting: nudes, landscapes, color field abstractions, expressionist portraits, architectural studies, you name it. Though individual works are impressive, the cadence of the hang is scattershot, making it difficult to focus. Vija Celmins’s contemplative *Night Sky #24* (2016), for example, is placed between Jana Euler’s toothy portrait of singer-songwriter Ed Sheeran, *Shape of painting, summer hit, 2017* (2018) and Turner Prize winner Helen Martens’s *Animal Hours* (2018), which includes a variety of three-dimensional elements. It’s a weird conversation.

On the other hand, a progression of smaller rooms at the rear of Greene Naftali's space makes for focused, intimate viewing. In the final room, a trio of Monika Baer's buttery acrylic and quartz canvases—each tethered to the wall on an aluminum security leash—are cleverly coupled with Rachel Harrison's *Before You Have To* (2018), a free-standing sculpture comprising a wooden pallet, a stool, an elephant figurine, mesh shorts, and a hat. In each work, Baer and Harrison isolate familiar elements in whimsical ways, which despite their new formal arrangement, continue to suggest touch and movement.

As its title suggests, "The Surface of the East Coast: Supports/Surfaces from Nice to New York" recontextualizes the short-lived but highly influential French Supports/Surfaces movement within a new generation of American artists who share its formal and philosophical concerns. The twelve painters (all men) involved in the original movement, which thrived in the late '60s and early '70s, were set on deconstructing the elements of painting while retaining its sensual appeal. "Their reflections on what constitutes the essence of painting led them to question materials," curator Marie Maertens writes in the foreword of the catalogue published for the first iteration of the exhibition, which was presented at the Le 109 Contemporary Art Center in Nice last summer. "Stretchers and canvases were dissociated, henceforth leading a separate existence, each was examined for what it was."

American artists Mark Barrow & Sarah Parke, Adam Henry, and Lucas Knipscher—all of whom participated in the Nice exhibition—are here in dialogue with Marc Devade, Noël Dolla, and Claude Viallat of the original Supports/Surfaces movement. The historic works (all created between 1970-1973) remain impossibly fresh today, easily holding their own alongside those made within the past five years. Devade's *Untitled* (1973), for example, is paired with Henry's *Untitled (IAi4iAI)*, 2018. Devade's perfectly square canvas recalls a blown-out gingham pattern, wherein two blue bands converge to form a block of the same color with twice its intensity. Henry's grid in a similar blue, which looks as if it were spray-painted, provides an equally vibrant counterpoint; they make a gorgeous May-December couple.

Supports/Surfaces artists often subtracted materiality from color, all the better to stress a work's material support. A painting and sculpture by Viallat, which both employ a knotted mariner's rope, illustrate this strategy well. In *1971/062* (1971), the rope creates a transfer lattice pattern that seems to hover over an unstretched canvas like an optical illusion. *1971/C14* (1971) is more direct: dyed with red ink, the rope hangs from the ceiling, and gathers in a coil on the gallery floor.

This sort of creativity—or creative deconstruction—can be infectious. Henry is quoted in the catalogue as saying, "One of the things I really appreciate about this group of artists is that they were not trying to destroy painting; they were looking to expand it." That forward-looking, experimental instinct is what propels "The Surface of the East Coast." You might say the same of "Painting: Now and Forever."

NEW YORK — “PAINTING: NOW AND FOREVER, PART III”  
AT MATTHEW MARKS GALLERY AND GREENE NAFTALI  
THROUGH AUGUST 17, 2018

July 30th, 2018



Leidy Churchman, *Paradise 8 & 9* (2018), via Matthew Marks

Following past iterations in 1998 and 2008 iterations, *Painting: Now and Forever, Part III* occupies the gallery spaces of [Matthew Marks Gallery](#) and [Greene Naftali](#) spread across Chelsea. Spanning five spaces in total, the ambitious checklist includes an impressive roster of over forty artists. While loosely grouping the show around style and visual vocabulary in each space, the exhibition more broadly tackles the stylistic and thematic concerns contemporary painting—mostly figurative—over the past decade.



Nicole Eisenman, *Luck Lines* (2018), via Greene Naftali

This decennial affair, initiated the late Pat Hearn and Matthew Marks himself in 1998, aims to look at the trajectory painting has pursued until the present. Over its iterations, the definition of the present has shifted with decades, initially signifying the aftermath of the 1980s' much trumpeted "return of painting" Downtown with names such as [Ashley Bickerton](#), [Carroll Dunham](#), and [Sue Williams](#). "This show feels open-ended, an impression furthered by the suggestion of a *Part II* somewhere off in the future," wrote Roberta Smith at the time in her *New York Times* review of the first iteration, and she had a point. A decade later came *Part II*, which aimed to have its finger on the pulse of where painting had reached during the aughts. Now under the curation of Carole Greene and Marks, the show boasted an updated artist list, with the exception of lone holdover [Mary Heilmann](#), that included [Katharina Fritsch](#), [Richard Hawkins](#), [Laura Owens](#), and [Wade Guyton](#).

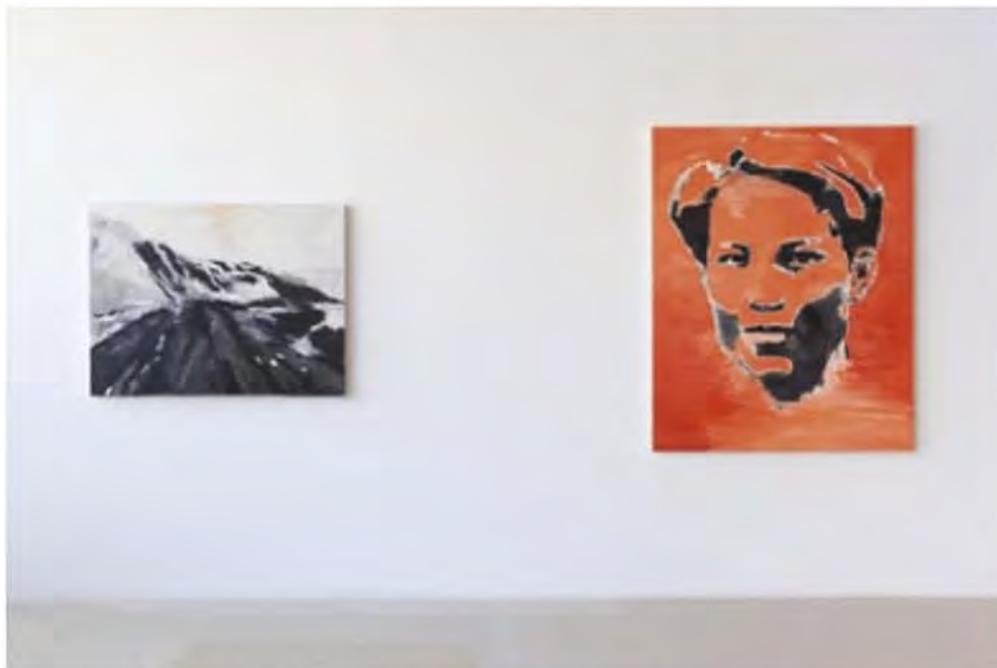


Allan D'Arcangelo, *Without Sound Two* (2018), via Greene Naftali



*Painting, Now and Forever Part III* (Installation View), via Matthew Marks

Now comes *Part III*, another show of updated perspectives and new ideas on view across the spaces. Leading the charge at Marks's 22nd Street Location is [Leidy Churchman](#), whose intimately dark and personally crafted oil on linens not only question the reasons one paints, but also asks for contemplation in the face of challenging notions of subjectivity. The gallery also exhibits India's pioneer queer painter [Bhupen Khakhar](#), whose dream-like painting of a seashore conveys male intimacy, in addition to series of paintings by [Noah Davis](#), [Karl Wirsum](#), and [Linda Stark](#). It's an interesting note to observe crossover between the gallery's own artists, its previous curatorial exercises, and outliers, a notion that seems to welcome the individual's perspective in parsing out the state of modern painting, even as the show looks beyond its perspectives for more conceptual ground.



*Painting, Now and Forever Part III* (Installation View), via Greene Naftali



Helen Marten, *Animal Hours* (2018), via Greene Naftali



Karl Wirsum, *Toot Toot Tutu Toodle-oo* (2013), via Matthew Marks

On 26th Street, [Greene Naftali](#) demonstrates a more playful approach welcoming a bit more of the zeitgeist into its examination of painting, with works by [Nicole Eisenman](#), [Helen Marten](#), [Gedi Sibony](#), and [Rachel Harrison](#). Amongst the scene-stealers here are [Jeannette Mundt's](#) paintings of gold medal winner American Olympic gymnasts, Rodney [McMillian's](#) sensual latex-oozing bed sheet sculptures, and [Mathieu Malouf's](#) eerie portraits of anonymous dystopian figures. By contrast with the show at Matthew Marks, one could note a distinctly more expansive vision of the painted form, often twisting in and out of flat planes with a sense of formal inventiveness that seems to both ask how painting itself has changed, and just where it might move including into three-dimensions, and perhaps beyond. One will have to wait until 2028 to see just how successful this move might be.

*Painting: Now and Forever, Part III* is on view at Matthew Marks Gallery and Greene Naftali through August 17, 2018.

— O.C. Yerebakan

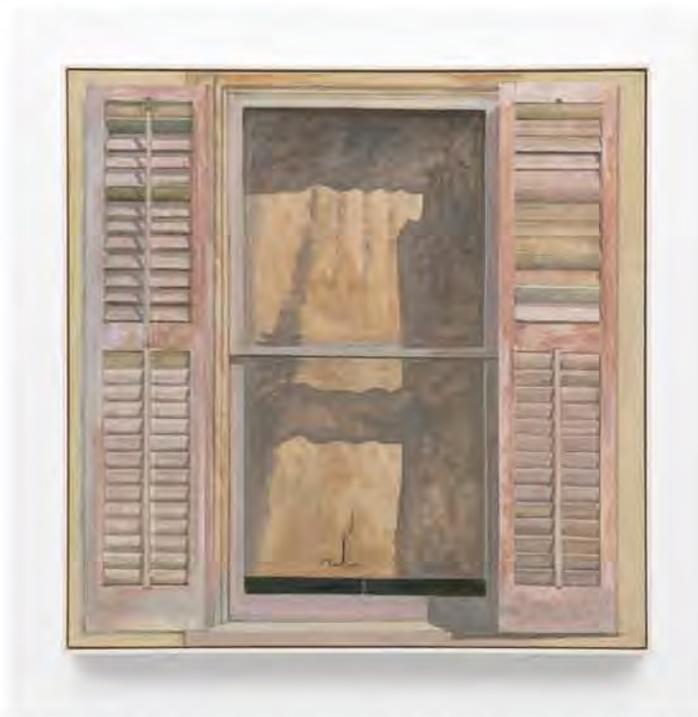
ART • WEEKEND

## Taking Stock of Painting Today

It is not every day that you can go to Chelsea and see more than 100 paintings by 46 artists within the space of a few blocks.



John Yau



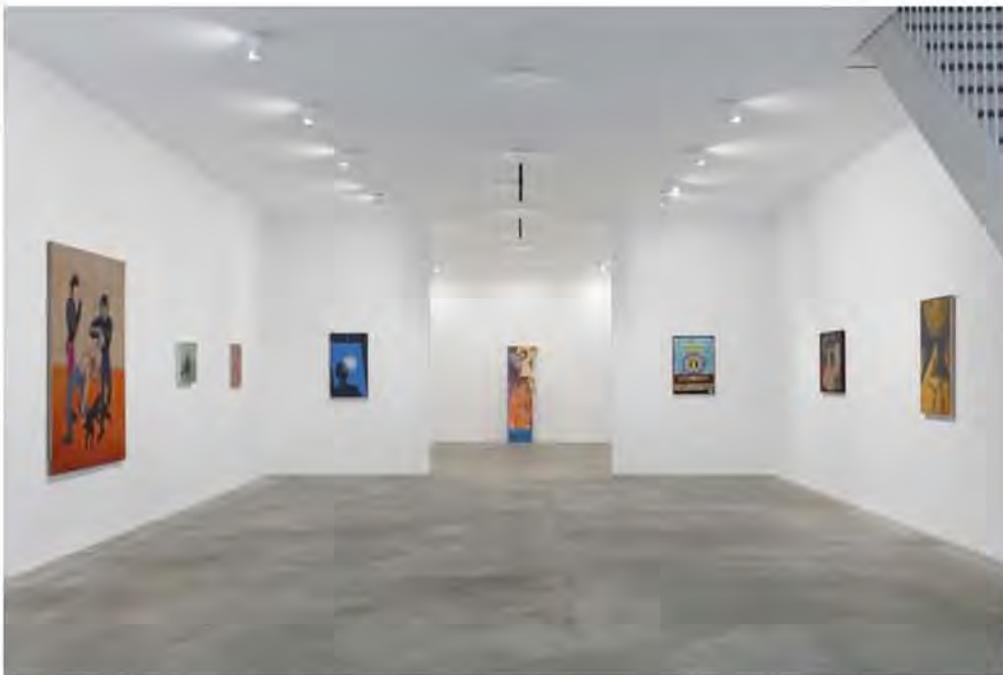
Lois Dodd, "Window, Deserted House" (1979), oil on linen, 53 x 53 inches (© Lois Dodd, courtesy of Matthew Marks Gallery and Greene Naftali)

It is not every day that you can go to Chelsea and see more than 100 paintings by 46 artists within the space of a few blocks, but that is exactly what will happen if you go to the sprawling group show, *Painting: Now and Forever, Part III*, at the multiple exhibition spaces of the [Matthew Marks Gallery](#) and [Greene Naftali](#) (June 28 – August 17, 2018). Other than stating that the exhibition “includes over forty international artists working in a wide array of styles [proving] the vitality of contemporary painting,” the press release makes no grand statement or claim. The roster of participants is all over the place. There are living and dead artists hailing from a dozen countries, ranging from famous to established to neglected to up-and-coming – a fascinating hodge-podge.

This is the third presentation of an ongoing survey of painting, organized once every ten years since 1998, when Matthew Marks and Pat Hearn, who died in 2000, first put it on. This exhibition was put together by the staffs of Marks and Greene Naftali, which may explain why no one is listed as curator. It may also explain its lack of a center, which might put off some people, but I didn't mind it a bit

I saw the entire show twice, first to see what was in it and make a list of what caught my eye, which enabled me to be slightly more purposeful when I went around again. I think a show like this does its job if it achieves the following: it makes you want to see more work by some of the artists; it includes the work of an artist you feel is neglected and deserving of more attention; it introduces you to work by someone you did not know of before. Both galleries include some of their own artists, which is to be expected. However, the row of small acrylic stripe paintings by Nayland Blake from the mid-1990s and the two still-lives by Gedi Sibony from 2017-2018 were gratuitous gestures by artists who made their name working in other mediums. They used paint but that was about as far as it went.

The artist who had the most work in the exhibition was Lois Dodd, who is in her early 90s (in a highly belated act of institutional recognition, the first monograph on her work was published only last year). In 1951, shortly after returning from Italy, Dodd began working in the Maine landscape where she was spending the summer. For nearly 70 years now she has been painting the world before her eyes. In the most ordinary circumstances she finds a fresh and engaging view, which she transforms into a painting.



Painting: *Now and Forever, Part III* at Matthew Marks Gallery: installation view (image via [matthewmarks.com](http://matthewmarks.com))

Along with “Window, Deserted House” (1979) and “Night Window – Red Curtain” (1972), there are “Burning House, Night, with Fireman” (2015), and 10 oil paintings done on sheets of aluminum flashing measuring five by seven inches. Done quickly on a smooth, resistant surface, they are of dewdrops on grass, the full moon in a night sky, and a view from a barn window.

Spread out across all three of Marks's exhibition spaces, these paintings alone are a good enough reason to see the show. Artists know how good Dodd is, even if museum curators are too busy looking around for the next hot young artist. Recently, Robert Gober gave Dodd's painting, "View through Elliot's Shack Looking South" (1971), to the Museum of Modern Art, New York, which, if the museum website is correct, is the first painting by this artist to enter the collection.

With MoMA's shortsightedness in mind, I want to call attention to a handful of artists, most of whom are neglected, hardly known, or unknown in New York: Xinyi Cheng, Leidy Churchman, Ed Clark, Luchita Hurtado, Matsumi Kanemitsu, Bhupen Khakar, Suellen Rocca, and Eiichi Shibata. Works by this group alone would constitute an interesting exhibition.

Clark, an African American abstract artist, was born in 1926, a year before Dodd, and, along with Matsumi Kanemitsu (1922 – 1992) is considered part of the second generation of Abstract Expressionists. Clark's "Untitled" (1991) and "TBC (HS #94)" (2005) were painted with a broom, an instrument he began using in the early 1950s while living in Paris. The sensual swaths of creamy, billowing color are erotic and delicate; the slowness of the paint's movement across the surface offers a distinct counterpoint to the speed and fury we associate with Abstract Expressionism.



Matsumi Kanemitsu, "Untitled (A)" (1956), acrylic on canvas, 28 x 28 inches (© The Kanemitsu Collection, courtesy of Louis Stern Fine Arts)

In 2008, I first saw and reviewed a small selection of Kanemitsu's lithographs and works on paper at the Los Angeles County Museum of Art, but I have never seen a painting of his until now. Long before I saw any of his work, I knew the name Kanemitsu from "Personal Poem" by Frank O'Hara, which I first read in 1971. Imagine my delight in coming across an Asian-sounding name in a poem by a New York School poet: "Now when I walk around at lunchtime/I have only two charms in my pocket/an old Roman coin Mike Kanemitsu gave me [...]." I did not learn that Kanemitsu was an artist until the early 1980s and that it was Jackson Pollock who gave him the nickname "Mike." Nearly 50 years after reading his name I finally got to see a painting done around the time he was living in New York and knew O'Hara. I was not disappointed.

Kanemitsu, whose biography reads like the script for a movie that Hollywood will never make unless they can get a white actor to play the part, was born in Ogden, Utah, but raised by his grandparents in a suburb outside Hiroshima from 1925 until 1940 (during which time he learned calligraphy and the use of Sumi brush). A dual citizen, he returned to America and was drafted into the US Army, but with the country's entry into World War II after the Japanese attack on Pearl Harbor, he was arrested and sent to internment camps, where he began drawing with materials given to him by the American Red Cross. Later in the war, he was granted permission to serve as an army nurse in Europe, where he stayed on after the war ended and studied with Fernand Leger in Paris (as did Robert Colescott). Returning to the States, he settled in New York, where he studied with Yasuo Kuniyoshi, at the Art Students League. In 1961, invited by June Wayne to work at the Tamarind print workshop, he moved to Los Angeles, California.

Kanemitsu, who painted in Japanese sumi ink and brushes his entire life, recognized that he had multiple identities – something reflected in his work multiple mediums, which he never tried to unite under a single style. This is why seeing paintings by Kanemitsu in this show was so important to me; they offered a glimpse into a side of him I did not know. "Untitled (A)" (1956) was done the year Kanemitsu was included in a Whitney Annual, and his other painting in the exhibition, "Untitled (C)" (ca. 1969) is from more than a decade later, and after he moved to Los Angeles.



Luchita Hurtado, "Untitled" (1970), oil on canvas, 32 7/8 x 19 1/8 inches (© Luchita Hurtado, courtesy of Matthew Marks Gallery and Greene Naftali)

The bulbous blue shape hanging down from the painting's top edge in "Untitled (A)" anticipates a shape that Paul Feeley began using in 1957 in paintings such as "Kilroy" (1957). If the dates of Kanemitsu's paintings are any indication, he was at the forefront of artists who rejected both the gestural and strict geometrical aspects of Abstract Expressionism in favor of rounded forms and solid planes of color. His work is right there in the mix with Feeley's classical forms and Nicholas Krushenick's Pop abstractions and yet remains neglected, at best. His absence from an art history that is just getting around to acknowledging its nonwhite artists is telling.

I feel as if I am going back in time in order to arrive at the present. Luchita Hurtado was born in Caracas, Venezuela, in 1920, before Kanemitsu and Clark. Her breakthrough moment happened in 2016, at the age of 95, when she had a solo show of her abstract works from 1940s and '50s at the Park View (since renamed Park View/Paul Soto) in Los Angeles. Two years later, she was one of 30 artists included in the Hammer Museum's biennial exhibition, *Made in LA 2018*, curated by Anne Ellegood.

Hurtado has four paintings in *Painting Now and Forever, Part III*, three from the 1970s and one from the '80s. "Untitled" (1970), is a truncated first-person view of a woman looking down at her own body and basket near her feet. The woven basket, along with the tubular bead necklace around the woman's neck, suggest that the view of one's body is affected by the culture that one was born into. The directness and immediacy of this painting is complicated by her two other canvases from the 1970s, one of which depicts feathers falling against a backdrop of blue sky. Hurtado, who was married to Wolfgang Paalen and to Lee Mullican, and is the mother of the artist Matt Mullican, is one of the revelations of this exhibition. Clearly, she has been making strong work for many decades. She deserves a serious look at her work, a museum survey show at the very least.

Hurtado's "Untitled" is directly across from two paintings by Xinyi Cheng, the youngest artist in the exhibition. Born in Wuhan, China, in 1989, Cheng studied in China and the US and currently lives in Amsterdam, Netherlands. In "Harnessing the Wind" (2018), we see a cropped view of a male body, focusing on the lower torso and genitals. The body, seeming to fall backward, is flattened into a modernist space and crammed within the painting's confines. Cheng does not explain the circumstances. While the use of a tonal palette might be something she took from Luc Tuymans, the imagery is clearly her own. Cheng is a painter whose work you want to see more of.



Xinyi Cheng, "Harnessing the Wind" (2018), oil on linen, 19 3/4 x 15 3/4 inches (© Xinyi Cheng, courtesy of Matthew Marks Gallery and Greene Naftali)

This is also true of Leidy Churchman, who has five paintings in the exhibition, spread across two gallery spaces. It is surprising when you discover that the same artist did them all, since they don't look remotely alike. The largest, "Paradise 8 & 9" (2018), is a view of a path lined with trees receding into the background, as seen in an opened magazine whose pages are nearly synonymous with the painting's surface. Churchman seems highly conscious of, as well as conflicted by, certain pictorial images and tropes, and how they have been used to evoke transcendence.

Although Bhupen Khakhar (1934 – 2003) was the subject of a retrospective, *Bhupen Khakar: You Can't Please All* at the Tate Modern (June 1 – November 16, 2016), and was championed by Howard Hodgkin, he remains virtually unknown in the US. Khakhar, who worked as an accountant until he was in his mid-20s, is largely a self-taught painter who absorbed a lot from Indian folk art and hand-painted advertising signs. An autobiographical artist, he often explored the daily life of being homosexual in postwar India.

"In a Boat" (1984) is a night scene of a boatful of nude and partially clothed men partying and pairing up. In a twist, Khakar depicts a clothed Pablo Picasso, seen in profile, sitting at the stern of the boat, looking at the water, estranged from the others. Directly across from him, on the other side of the boat, sits what could be Picasso's twin: he too is clothed and not paired up. The famous voyeur is neither looking at his doppelgänger nor at what is going on around him. There is something incredibly smart, wry, assured, tender, and provocative about this work, which is beautifully painted.



Bhupen Khakhar, "In a Boat" (1984), oil on canvas, 67 3/4 x 68 1/8 inches (© Estate of Bhupen Khakhar, courtesy of Shumita and Arani Bose Collection, NY)

What I see connecting the masterful Dodd with all the artists I have cited, as well as with the glorious Suellen Rocca and the outsider artist Eiichi Shibata, is an interest in discovering what paint can do: what qualities of its materiality and color can be brought into play. Rocca's two paintings, which were done in the past few years, show that she has moved past her work of the 1960s, with which she first gained attention, into a domain of the female body transported into a state of luminous ecstasy. As with Hurtado, here is another artist who is long overdue for a serious survey and monograph, which begs the question: if you are not white and male, do you have to be like Khakhar, safe in heaven dead, before such thinking and looking might begin, especially in New York?

There is a lot of terrific work in the show, much of it by artists who have already received heaps of praise. I figured they did not need more. Also, one can play the game of who was left out of this show, as one of my colleagues has done, but I think that is beside the point. With so much in *Painting: Now and Forever, Part III* to see and think about, grousing about who is not in it diminishes those who are.

*Painting: Now and Forever, Part III continues at Matthew Marks Gallery (522 & 526 West 22nd Street; 523 West 24th Street, Chelsea, Manhattan) and Greene Naftali (508 West 26 Street, Chelsea, Manhattan) through August 17.*

## A Landmark Exhibition Returns for Its 3rd Iteration, Spread Across 5 Venues



JUNE 27, 2018 3:12 PM  
by JULIA FELSENTHAL



*Shape of painting, summer hit 2017, 2018, by Jana Euler*  
Photo Credit: Courtesy the artist; Dépendance, Brussels; and Greene Naftali, New York

In the late 1990s, when art dealers Pat Hearn and Matthew Marks decided to collaborate on a group show called “Painting: Now and Forever,” Hearn suggested they append “Part I” to the title. “That way,” she told Marks, “if any artist that’s not in it complains, we’ll just say you’re going to be in ‘Part II.’ ”

“I thought, *Oh, she’s so funny and brilliant,*” Marks remembers a few weeks ahead of the 20th anniversary of that original exhibition, and the opening of its third rendition. “But then I thought: *What are the chances that she’ll be here for it?*” Hearn, along with Marks a pioneer of the Chelsea gallery scene and a cofounder of the Gramercy International Art Fair, was already dying of liver cancer during the planning of their joint show, which opened in the summer of 1998 and featured a roster of artists including Mary Heilmann, Elizabeth Murray, Richard Prince, and Kenneth Noland.

Dubbed “a bohemian Holly Golightly” by *The New York Times* in her obituary, Hearn passed away just a few years later at the age of 45. She never got to see “Part II,” which Marks arranged with their mutual friend, Carol Greene of the Greene Naftali gallery, in 2008. (As Hearn’s archives now reveal—along with those of her late husband, gallerist Colin de Land, they’re currently the subject of an exhibition at Bard’s Hessel Museum of Art—some painters who were left out did, in fact, complain, though that didn’t end up scoring them a spot in the next go-round.)

This summer, Greene and Marks have teamed up again for “Painting: Now and Forever, Part III,” which shows the work of 45 artists across the gallerists’ five combined New York spaces and opens on Thursday. The show harkens back to a less commercial, more collaborative moment in the art world. (“There was no money to be made,” Marks remembers. “You became friends.”) Now, though, the range of what two local art dealers are able to access is vastly more international. There are ink-on-canvas abstractions by the Japanese outsider artist Eiichi Shibata, remixed propaganda imagery by Chinese-born Gang Zhao, and exuberant, narrative canvases by late Indian painter Bhupen Khakhar. There are also just as many women as men: younger and midstream artists, like Janiva Ellis, Lynette Yiadom-Boakye, and Nicole Eisenman, and older ones, like Lois Dodd, Howardena Pindell, and 97-year-old Los Angeleno surrealist Luchita Hurtado, who has spent much of her seven-decade career floating way under the mainstream radar.

“It’s what seems especially relevant at this moment,” Marks observes. “Which is another way of saying: It’s what interests *us*.”

Art Books

September 4th, 2018

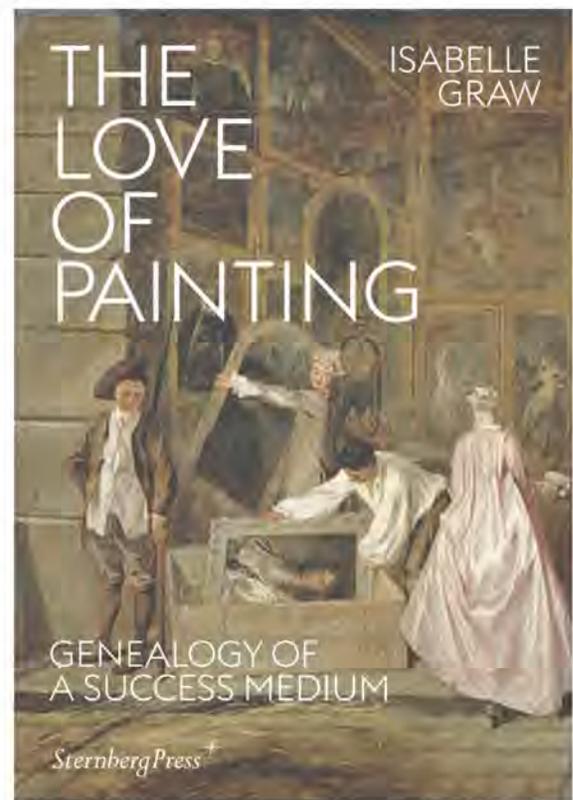
# Isabelle Graw's *The Love of Painting: Genealogy of a Success Medium*

by Lauren Palmer

Isabelle Graw

*The Love of Painting: Genealogy of a Success Medium*  
 (Sternberg Press, 2018)

Rachel Harrison's *Rubber Maid* (2018) is composed of a mixed-bag of materials—acrylic, wood, enamel, cement, polystyrene, and a Rubbermaid mop bucket, complete with wringer—the bright gold textured plank, embellished by pink and blue spray paint, touches a similarly-hued plastic bucket on the floor beside it. Included in the exhibition *Painting: Now and Forever, Part III* (June 28 – August 17, 2018) across Greene Naftali and Matthew Marks galleries, Harrison's three-dimensional piece is indicative of what Isabelle Graw terms an “elastic conception of painting.” What has a painting historically been, and what is it now? In her new book *The Love of Painting: Genealogy of a Success Medium*, art historian, critic, and educator Graw ruminates on Harrison's paintings, and the work of Martin Kippenberger, Avery Singer, and Marcel Broodthaers, among others, tracing the origins of the medium, its evolution, and its enduring significance.



Graw outlines her arguments in the book's introduction, “rather than indulging in the love of painting...I attempt to trace the material, art-historical, and sociological reasons for this art form's specific potential in view of a contemporary capitalist system that has increasingly turned into a digital economy,” and assembles a thematic scaffolding that runs through the critical essays, case studies, and conversations with artists contained within. She asserts that painting has “intellectual capacities,” citing writings by Leon Battista Alberti and David Joselit that discuss the medium's ability for agency, in addition to utilizing formation (as Michel Foucault ascribed it) to characterize painting's dialectical general-yet-specific nature. She connects this to materiality's relationship to affect and the semiotic and commodity aspects of painting. Graw also puts forth her view of “vitalistic fantasies” (how the personality of a painter may be evident in her

painting, or how paintings achieve personas) as they relate to a viewer's engagement with the medium. These examples are offered as possible reasons why painting has continued relevance and renewal within the sphere of contemporary art.

Graw explains that “in recent years, painting has received much more attention in critical writing and theory, and contemporary painting exhibitions have been extremely popular, bolstering an increased interest in the art form.” This is a counterpoint to the idea that painting has lost relevance since the middle of the last century due to the proliferation of performance, video, and installation art. Painting has not only persisted, but morphed and acclimated, as Graw delineates through her evaluations of artists' practices. From the outset, she states that her writing will focus on the discourse surrounding painting primarily in Western Europe and North America, and that “the ideas and values associated with painting in this book are thus characterized by Western thought, and are not easily applicable to non-Western painting.” It is useful to be told of the scope, though a mention toward a larger reach may have been beneficial.

A collection of Graw's meditations on this art form, *The Love of Painting* is organized into six chapters, where each section combines case studies, essays, and conversations thematically in a mixture of previously published and new work. At times the prose is discursive, but this is ultimately helpful to draw out her most salient points regarding vitalism, subjectivity, semiotics, and value.

A co-founder of both the Berlin-based art periodical *Texte zur Kunst* and the Institute of Art Criticism based in Frankfurt (am Main), Graw draws from a rich cache of critical writing to situate her thinking—the notes at the end of each chapter are plentiful and worth perusing by those interested in her source archive. She engages with the practices of over a dozen artists, including Frank Stella, Édouard Manet, Joan Mitchell, Ellsworth Kelly, Gerhard Richter, Jutta Koether, and many more in her comparisons and appraisals. Conversations with friends Koether, Charline von Heyl, Merlin Carpenter, Wade Guyton, Alex Israel, and herself on the merits of Jana Euler's work are the most enjoyable to read and are successful at elucidating Graw's hypotheses on the prominence of painting today. In her conversation with Koether, Graw ponders Joan Mitchell's style as an “alternation between impulsive action and a considered approach” with a nod to the “conceptual expression” of Kippenberger's paintings. Koether does not wholly agree, answering “after all, conceptual expression, even if it's present here, is based on completely different premises.” The close relationships between the writer and her artists are important, as they lend an intimacy to the conversations which allows for honesty and disagreement.

In her essay on Harrison and Isa Genzken, Graw names the figure-like assemblages found in both artists' practices “quasi-subjects”, which she defines as “objects that behave (or seem to behave) as subjects, as though they are possessed of agency and changeable inner states and capable of acting upon their environment.” The works reflect lives burdened by the struggle to survive in late capitalism, a struggle that, for most artists working today, is all too real. The book culminates on the subject of value and the work of painters in a neoliberal economic context. In an increasingly digital (art) world, painting occupies a particular space that reinforces its appeal and worth.

---

#### **CONTRIBUTOR**

##### **Lauren Palmer**

Lauren Palmer is an art writer and critic based in New York City.

**Check out these top group exhibitions at art galleries this summer**

By Howard Halle

Posted: Thursday June 14 2018, 12:51pm



Karl Wirsum, Toot Toot Tutu Toodle-oo, 2013  
 Photograph: Courtesy Matthew Marks Gallery

**"Painting: Now & Forever, Part III"**

This show, which takes up Greene Naftali gallery and both Matthew Marks space, features an international roster of more than 40 contemporary painters working in different styles. Meant to reaffirm the medium's continued relevance, this exhibition is the third in a series that has been mounted every ten years since 1998. *Greene Naftali + Matthew Marks Gallery, New York June 28–Aug 17.*

NEWS

## Matthew Marks and Greene Naftali Galleries to Organize Four-Venue, 46-Artist Painting Survey

BY Alex Greenberger POSTED 06/04/18 8:00 AM

If there's any medium that's proven surprisingly controversial in the past ten years, it's painting. Some have claimed painting is dead, and some have claimed the medium is particularly vital right now; some have bemoaned the proliferation of contemporary abstraction that hits the auction, and some have energetically promoted a new crop of figurative painters; and some, like *ARTnews* contributor Greg Allen, have jokingly turned it into a hashtag (#painting) on Twitter.

Amid all these discussions comes "Painting: Now and Forever III," the third version of an exhibition first organized by Pat Hearn and Matthew Marks in 1998. (The show was reprised, with major variations, in 2008, when it was organized by Marks and Carol Greene.) The new show will be staged at New York's Matthew Marks and Greene Naftali galleries, with sections on view from June 28 through August 17 at Marks's two West 22nd Street venues and at Greene's ground-floor and eighth-floor spaces. "The show always attempts to address a shifting landscape of ideas and material concerns in the world, and how painting specifically can [be involved in] this," Greene told *ARTnews*.



Jana Euler, *Shape of painting, summer hit 2017, 2018.*

©JANA EULER/COURTESY THE ARTIST AND DÉPENDANCE, BRUSSELS

More than 40 artists will be included in the show's latest version, among them Sam Gilliam, Nicole Eisenman, and Jasper Johns. There will be pioneers of a different era, like the newly rediscovered Howardena Pindell (who was recently [profiled](#) by *ARTnews*) and the 97-year-old Luchita Hurtado (whose work is included in this year's Made in L.A. biennial at the Hammer Museum). And a number of young artists are included, too—Julien Ceccaldi, Mathieu Malouf, Avery Singer, Jeanette Mundt, and Whitney Clafin, to name just a few.

The artist list follows in full below.

Magnus Andersen  
 Monika Baer  
 Robert Bechtle  
 Nayland Blake  
 Julien Ceccaldi  
 Vija Celmins  
 Xinyi Cheng  
 Leidy Churchman

Whitney Clafin  
Ed Clark  
Robert Colescott  
Matt Connors  
Allan D'Arcangelo  
Noah Davis  
Lois Dodd  
Lukas Duwenhögger  
Nicole Eisenman  
Janiva Ellis  
Jana Euler  
Genoveva Filipovic  
Sam Gilliam  
Tony Greene  
Rachel Harrison  
Luchita Hurtado  
Alex Israel  
Jasper Johns  
Matsumi Kanemitsu  
Bhupen Khakhar  
Mathieu Malouf  
Helen Marten  
Lucy McKenzie  
Rodney McMillian  
Jill Mulleady  
Jeanette Mundt  
Howardena Pindell  
Suellen Rocca  
Eiichi Shibata  
Gedi Sibony  
Avery Singer  
Sylvia Sleigh  
Anne Speier  
Linda Stark  
Hervé Télémaque  
Karl Wirsum  
Lynette Yiadom-Boakye  
Gang Zhao

EVENT HORIZON: ART HAPPENINGS AROUND NEW YORK

## 9 Art Events to Attend in New York City This Week

BY *The Editors of ARTnews* POSTED 06/25/18 2:35 PM



Jeanette Mundt, *Born Athlete American: Aly Raisman II*, 2018, oil and glitter on canvas.  
COURTESY THE ARTIST; SOCIÉTÉ, BERLIN; AND GREENE NAFTALI, NEW YORK

### Opening: "Painting: Now and Forever, Part III" at Greene Naftali and Matthew Marks Gallery

The third edition of this sprawling collaborative survey—the first was staged in 1998 by Pat Hearn and Marks, the second in 2008 by the current organizers—makes an argument for the continued relevance of contemporary painting. The two galleries have assembled an exhibition featuring over 40 painters from around the world, including Nicole Eisenman, Gang Zhao, and Vija Celmins. Their work, which runs the gamut from process-based abstraction to internet-inspired figurative compositions, will be shown across five of the galleries' spaces. *Green Naftali*, 508 West 26th Street, Ground Floor and 8th Floor, 6–8 p.m.; and *Matthew Marks*, 522 and 526 West 22nd Street and 523 West 24th Street, 6–8 p.m.