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Art & ANTIQUES

FOR COLLECTORS OF THE FINE AND DECORATIVE ARTS



MARK ROTHKO | RADICAL CLAY | STANLEY WHITNEY | AFRICA AND BYZANTIUM

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DISPLAY THROUGH MARCH 4, 2024

PERLE FINE

Eye of the Beholder

RUNNING through late February, Anita Shapolsky Gallery's *Eye of the Beholder* provides visitors with a sensorial treat (November 30, 2023-February 24, 2024). With work drawn from the gallery's accomplished stable of contemporary artists, the exhibi-



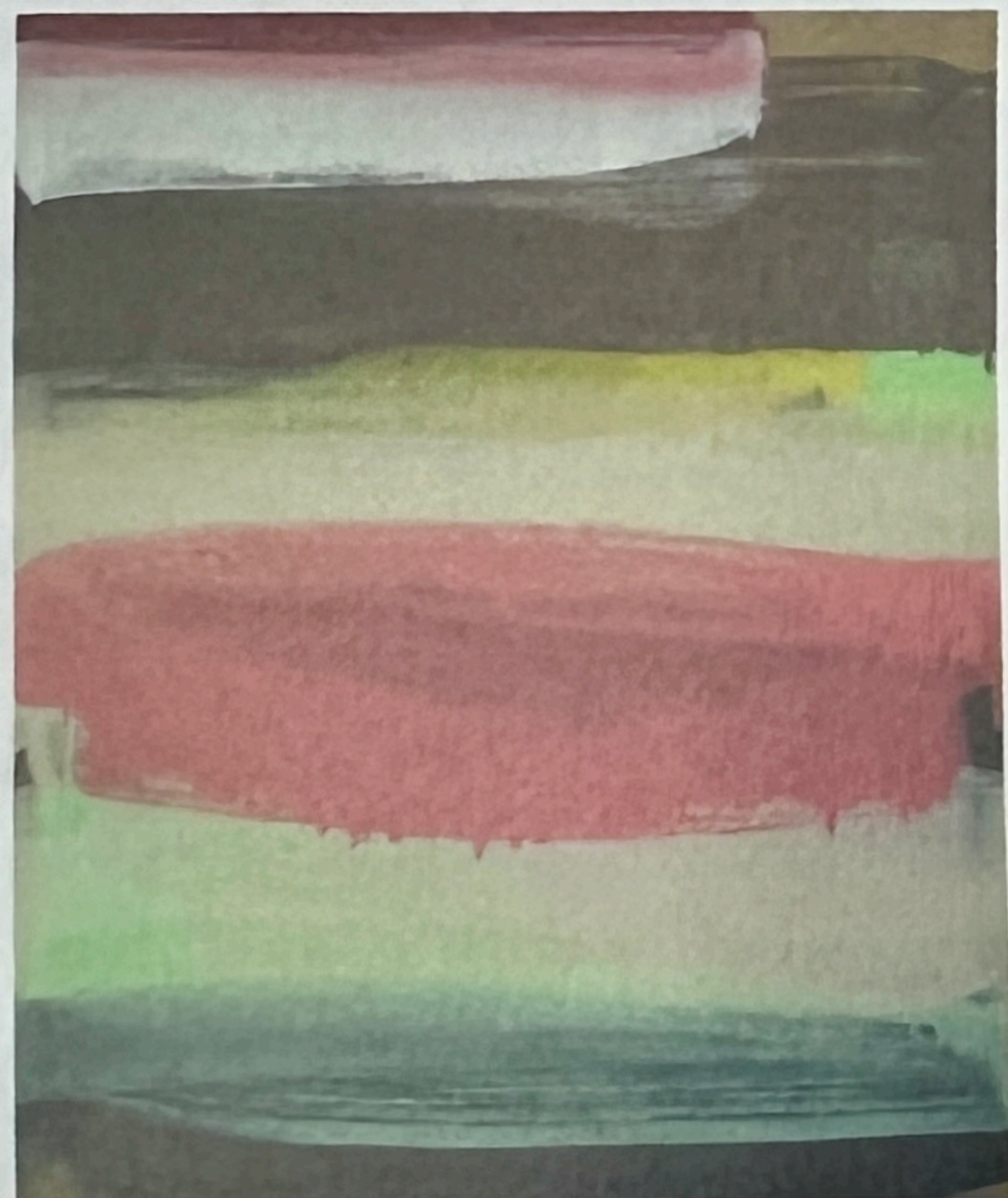
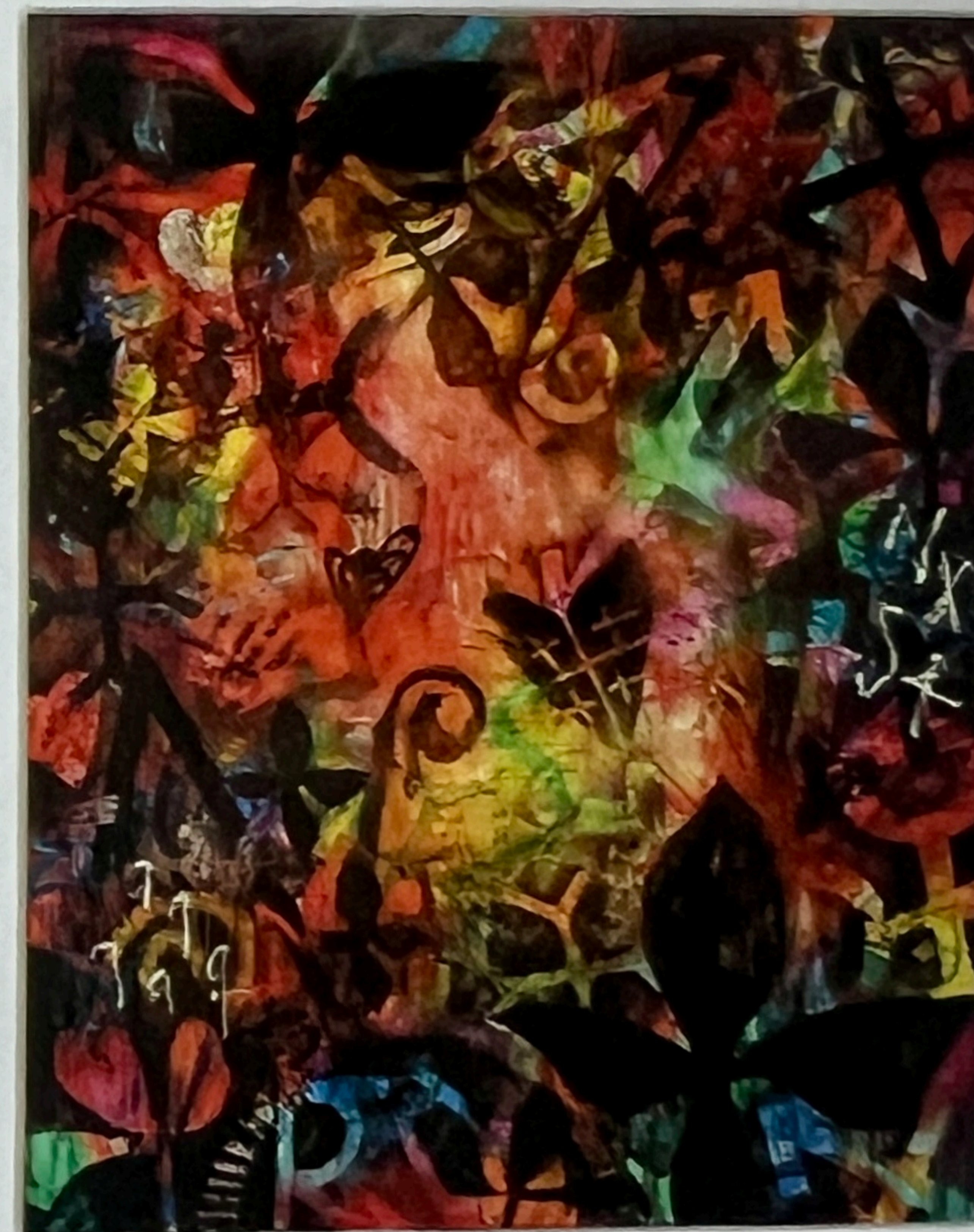
tion presents a “rich artistic tapestry,” and includes everything from gestural abstraction to evocative cosmic landscapes.

Artist Amaranth Ehrenhalt began her career in New York

in the early 1950s. By the end of the decade, she relocated to Paris, where she remained for over three decades. Her unique approach to color endeared her to one of her first patrons,

Orphist artist Sonia Delaunay. Ehrenhalt returned to New York in 2008. Painted just after her move to Paris, *Parcours I* (1959-1960) features a riotous explosion of mark-making that bears comparison to the drips and splashes of her New York School peers. However, her exploration of hue and saturation, from intense vermilion to blush pink, royal blue to soft ash gray, is uniquely her own.

Marc Van Cauwenbergh's abstract color-field paintings are deceptively complex. His *Pink Over Green* (2018) includes horizontal swashes of atmospheric color. What





appears as single strokes are actually several translucent washes of oil that sit not only on the surface of the support but are also absorbed into the weave of the linen. While the artist admits that his urban surrounds have served as a

compositional jumping off point, he maintains that the work does not reference the world outside the painting.

Ford Crull's abstract canvases explore the expressive potential of symbol. They provide a sort of visual metaphor for humanity's attempt to seek out meaning amongst the chaos of existence. *Midsummer Night Ruby 2* (2010) incorporates the artist's signature kaleidoscopic ground, a rich rainbow of shifting colors, densely layered with dark archetypal shapes and marks.

Australian artist Peter Bonner cites a broad range of sources for his work, from Aboriginal artists to modernist



masters such as Paul Klee. The rich reds, pinks, and umbers of his *In The Key of F or G, And I'm Not Afraid To Die* (2016) suggest the palette of the desert. From the outback of his homeland to the American southwest, Krull finds in

his favorite spaces a ground for abstract exploration. His deeply layered impasto and added collage elements, beg close-looking and contemplation.

Chicago-based painter Michiko Itatani creates fantastic temples and built environments that seem to float in a dazzling, blue space scattered with starry constellations. *Waiting Game* (2018) from the series *Celestial Narratives* is at once an architectural space we recognize set adrift in the infinite expanse of the universe.

With such diverse offerings, the gallery offers a space to connect, to reflect, and to find that next great work of creative inspiration.