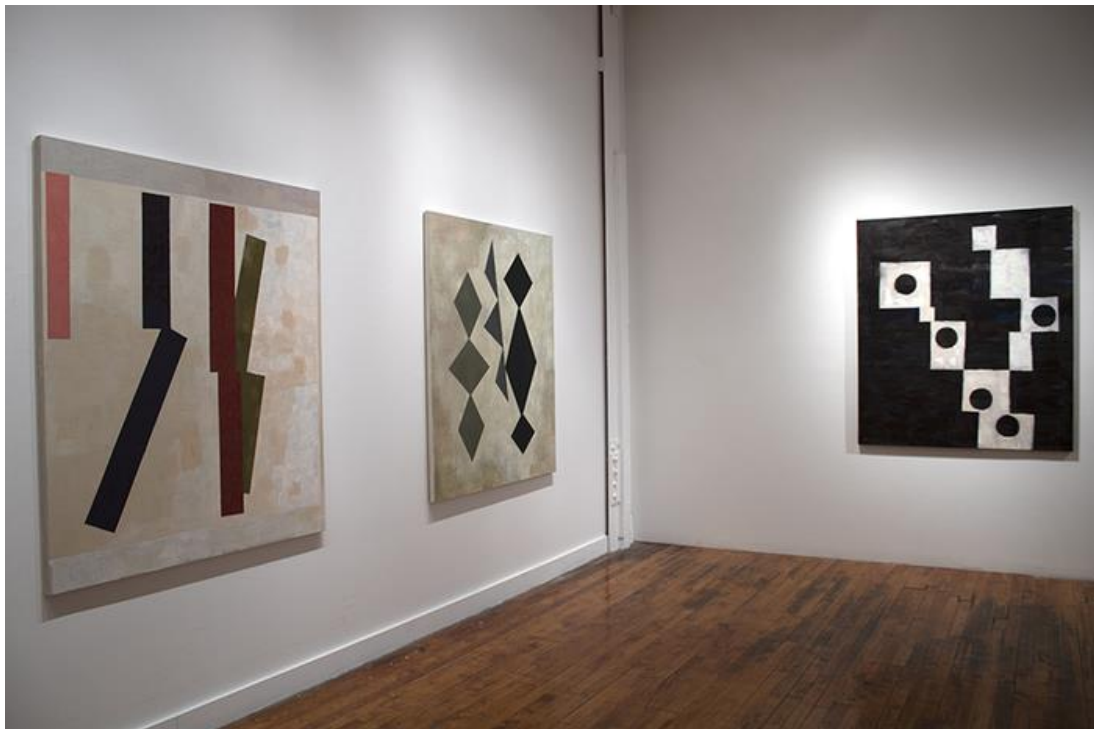


March 2021

The New Criterion

Gallery chronicle

by James Panero



Installation view of "Sharon Butler: Morning in America," at Theodore:Art, Brooklyn.

Photo: Sharon Butler.

Sharon Butler may have identified the "new casualism" of the outer-borough aesthetic, that studied desultoriness of what we might call the Jefferson Street Touch, but her latest paintings evince a new formalist intent. I like all the buttoning up. In her latest exhibition at Theodore:Art, forms and patterns have matured in her compositions. The

contingent line has developed into the assured mark. The white holes of *Pink* (Dec 19, 2018) (2020) play between figure and ground. The rectangles of *May 29, 2018* (2020) balance like pickup sticks. Meanwhile her brush handling has replaced freshness with maturity. Surfaces have aged. These paintings have a history. It's been a year for feeling the years.

"Sharon Butler: *Morning in America*" opened at Theodore:Art, Brooklyn, on January 15 and remains on view through March 7, 2021.