

## **ART REVIEWS**

### **New York Galleries: What to See Right Now**

November 27, 2019



Clockwise from left, Peter Halley's "Red Cell" (2000), Dan Walsh's "Project" (1997), Günther Förg's "Untitled" (1992), and Jac Leirner's "Azulzinho" (1991) in the exhibition "Lineup." Credit: Estate Günther Förg, Suisse/Artists Rights Society (ARS), New York; via Almine Rech; Matt Kroening

Throughout Virginia Woolf's "To the Lighthouse," the painter Lily Briscoe struggles to complete a modern picture — and only on the final page, after painting a single stripe, does she wearily proclaim: "I have had my vision." The 30 artists in "Lineup," a show covering a century of art history and filled with more stripes than a jailhouse uniform shop, share with Woolf's alter-ego painter a commitment to these linear bands, which structure a picture's surface even as they shut down the illusion of three dimensions.

Two painted seated nudes by Bonnard and Picasso, and a lithograph of the same theme by Matisse, all use vertically striped backgrounds to absorb flesh into the non-illusionistic terrain of modern art. Barnett Newman and, later, Agnes Martin would use stripes to paint purely abstract works that confounded viewers' perception — whereas for Michel Parmentier, the severest of the Conceptual abstract painters of late-1960s Paris, thick bands of red served his political resistance to visual pleasure.

## ALMINE RECH

(Daniel Buren, Mr. Parmentier's old buddy and the king of stripes, is strangely left out of this show.) More relaxed, more painterly abstractions by Sean Scully and Mary Heilmann round out the last century, though they are prefigured here by two wonderful gouaches from 1930, each featuring horizontal ribbons of blue and green, by the lesser-known Soviet painter Konstantin Rozhdestvensky.

A fuller study of the stripe in modern painting might include Op artists like Bridget Riley and Julio Le Parc; post-painterly abstraction by the likes of Gene Davis and Morris Louis; and Conceptualists like the Polish artist Edward Krasinski, who made the blue stripe his signature. Instead, "Lineup" has a deflating coda of contemporary figurative paintings that incidentally include stripes, such as a waxy portrait by the drainingly cynical Chloe Wise. For some young artists, the stripe is like everything else from the past: just another joke.

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