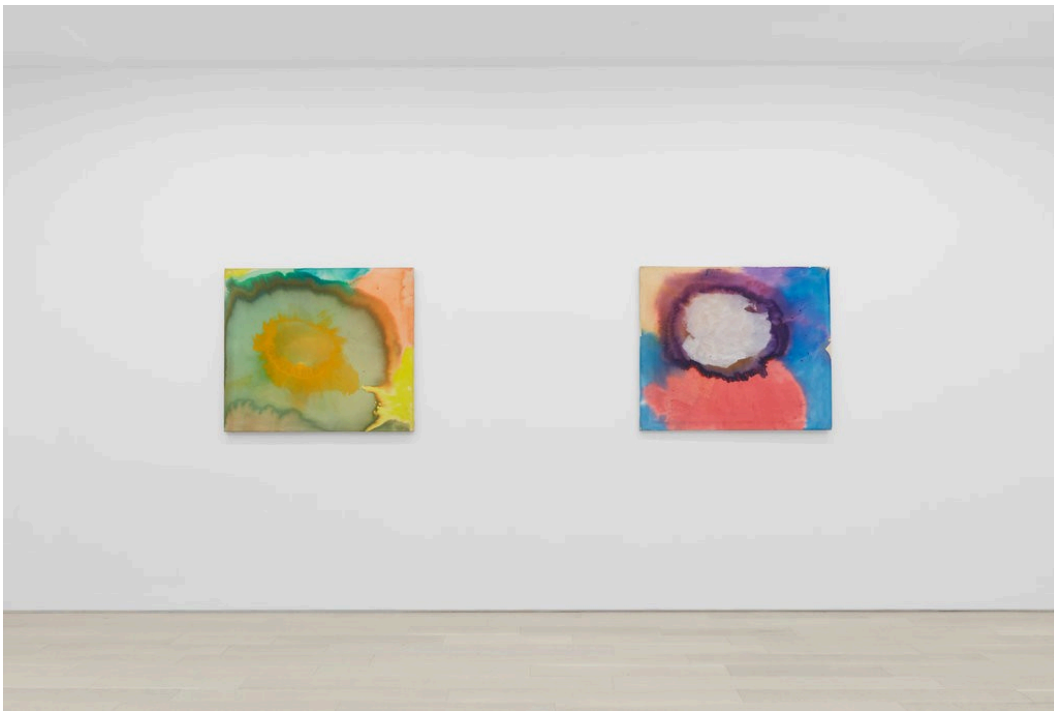


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By Roberta Smith

At 7 Art Galleries, the Ecstatic Flow of Paint and the Stories It Can Tell



Vivian Springford's paintings at Almine Rech Gallery. "Concentric poolings of translucent colors," the critic writes, "introduce intimations of flowers, clouds, and water reflections." Matt Kroening/Almine Rech Gallery

Virtually next door to Mnuchin, the Almine Rech Gallery is showing the little-known Color Field painter [Vivian Springford](#) (1913-2003), whose work first resurfaced in an exhibition at the Gary Snyder Gallery in 1998, two years after macular degeneration had forced her to stop painting. Most of the paintings here feature concentric poolings of translucent colors that intimate flowers, clouds and water reflections. They build on the potential of Georgia O'Keeffe's early watercolors — as O'Keeffe did not — but also evoke the art critic Robert Hughes's epithet about the Color Field paintings being "giant watercolors." The smaller, more intensely colored works are livelier, especially an untitled painting from 1972 that evokes Arthur Dove's visionary conjurings of nature.