

## Weirdo Arts and Pensive Abstraction: a New York Gallery Crawl

16 April 2018 by Noah Dillon | Excerpt



Darío Escobar, *Untitled No 4*, 2018. Photo courtesy of Josée Bienvenu Gallery and the artist. Credit to Guillaume Ziccarelli

Compared to the fulgent mixed media, installation, assemblage, and assorted weirdo arts in SoHo, much of the work in Chelsea now can seem reserved and pensive. At Paula Cooper, the exhibition in their main space juxtaposes photographs by Bernd and Hilla Becher with sculptures by Carl Andre and Sol LeWitt. Across the street, at Josée Bienvenu, Guatemalan artist Darío Escobar refers to Andre's sculptures with similar works of large wood beams balanced precariously on glass Coca-Cola bottles. The sculptures appear to float reverently, but also call attention to the lasting effects of the export of cultural signifiers (high and low) to places that the United States formerly imagined as being within its "sphere of influence" (read: dominion). Escobar's

paintings—especially those made with traditional Mayan materials such as cinnabar, amate paper, and Maya blue pigment—are beautiful, and use disrupted forms reminiscent of Ted Stamm's paintings at Lisson on 24th Street. Other shows of geometric abstraction of note can be found at David Zwirner (Stan Douglas's DCT prints), at Garth Greenan (Paul Feeley's stain paintings), and at Matthew Marks (Martin Barre, whose simple, scrawled paintings surpass his many contemporary imitators).



Dario Escobar, *Lines of Flight*, 2018. Installation view Photo courtesy of Josée Bienvenu Gallery and the artist. Credit to Guillaume Ziccarelli