

HENRI ART MAGAZINE

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Paul Corio – Seen in New York: January, 2015

To begin: A special thanks to Henri Art Magazine for providing a new home for “Seen in New York” after the untimely demise of Abstract Critical. I’ve been genuinely enjoying chronicling the broad reemergence of abstract painting in New York, albeit in my own highly opinionated way, and it’s my goal to continue writing these round-ups in September and January when so many things open all at once.

The New Year got underway with a lot of hard-edged painting. I’ve been trying to figure out if there was actually more than there has been in the past couple of years, or it’s simply a case of my own taste acting a filter – the latter can’t be dismissed, but I think that it’s actually the former. Here are some of my favorite shows that opened in January:



Clinton King, *Almost Me*, 2014. Oil on linen, 64” x 50.”

Clinton King was featured in the inaugural exhibition at Transmitter in Ridgewood, Queens with a solo show entitled “Open Ended,” comprised of seven 20” x 16” paintings and four that were 64” x 50”. The small ones were witty, but the large ones were terrific, and played with the gaps between the painterly illusion of depth and the literally two-dimensional in a variety of ways. The grounds in each were composed of somewhat wavy stripes in muted and subtly modulated colors that were softened and blended at the edges, and which conjured landscapes, seascapes, and cloudscape – the traditional space (both literally and metaphorically) of painting from Poussin through impressionism. A loosely drawn framing element was added by what looked like a finger being smeared through the paint; the kind of drawing you might see someone make on a dirty or frosty car window. Added to this were simple compositions of thin black stripes, which were given subtle drop shadows – they seemed to float about ¼” above the picture plane. This index of spaces kept these deceptively simple paintings endlessly interesting. My favorite was *Almost Me*; it was the most saturated of the bunch, and the placement of the finger-painted smears and the black stripes were the reverse of the above description.

Paul Corio

January, 2015

Gallery Links:

Danese Corey: <http://www.danesecorey.com>

Mixed Greens: <http://www.mixedgreens.com>

Paula Cooper Gallery: <http://www.paulacoopergallery.com>

McKenzie Fine Art: <http://www.mckenziefineart.com>

Andrew Kreps Gallery: <http://www.andrewkreps.com>

Transmitter: <http://www.transmitter.nyc>

Theodore:Art: <http://theodoreart.com>

Hionas Gallery: <http://www.hionasgallery.com>

Sears Peyton Gallery: <http://www.searspeyton.com>

Lorimoto: <http://www.lorimoto.com>

Minus Space: <http://www.minusspace.com>

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