

CHEIM & READ

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What to See in N.Y.C. Galleries in June

Want to see new art in the city? Check out ‘A Tribute to Louise Fishman’ at Cheim & Read, new works by Trevor Paglen at Pace, and Greg Carideo’s dollhouse-size sculptures at Foreign & Domestic.

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Newly Reviewed

CHELSEA

‘Dear Louise: A Tribute to Louise Fishman’

Through June 30. Cheim & Read, 547 West 25th Street, Manhattan; 212-242-7727, cheimread.com.



Louise Fishman’s “White Cloud, Blue Mountains,” 1996, at Cheim & Read. via Cheim & Read, New York; Photo by Alex Yudzon

Louise Fishman, who died at 82 in 2021, is an interesting case of an artist who is widely respected among fellow artists, with an ever-growing influence among younger abstract painters, yet who remains underrepresented in major museums. Reasons for this seemingly contradictory reality can be deduced from a tough, gorgeous sampler of a nearly 40-year survey at Cheim & Read.

As is evident at a glance, Fishman bucked conventional marketing logic by refusing to merely tweak a signature brand. She approached her paintings as individual, formally experimental, mood-responsive events, shaped by intellectual and emotional intensities she was immersed in: Buddhism, art history, Holocaust history, relationships and, as she spent increasing time in rural upstate New York, the natural world.

Conventional museums, which are in the branding business, don’t know what to do with so maverick a metabolism. But artists know, which accounts for Fishman’s influence. And it’s easy to see her allure in a show that comes across as a personal lexicon of painterly variety (troweling, dragging, dribbling, feathering) and a chamber-music ensemble of unpredictable — and unpredicted — tonal shifts, from the ash-black grid of “Up and Out” (1992), to the dreamy blue mists of “White Cloud, Blue Mountains” (1996); to the soft umber uprights of “To a Tree” (2004); to the seismic anxiety attack that is “Sharps and Flats” (2017): together, an array of singular happenings; an essay in permission-giving difference. *HOLLAND COTTER*