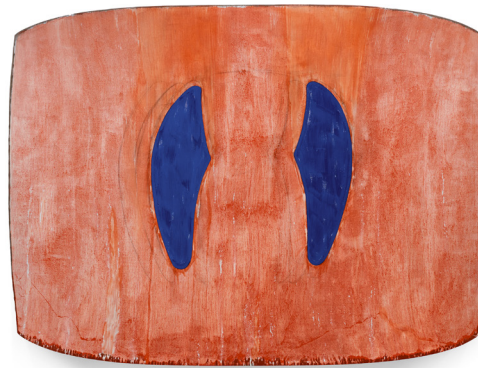


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Tour of the New York galleries

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Ron Gorchov. Sigyn, 2017, oil on canvas, 181 x 256 x 35 cm, Courtesy of Vito Schnabel Gallery ©Ron Gorchov/2021 Artists Rights Society (ARS), New York

Great figures of American art, de-confinement and tensions of society rub shoulders in the exhibitions of this new year in Manhattan and Brooklyn.

New York As soon as one enters the large room of The Invisible Dog (Brooklyn), one is caught up by the ironic and baroque verse created by Stephen Morrison: in the center, a large table overflows with drinks and food; in the ceiling, great chandeliers of crystal; on the walls, paintings to finish; and, all around, in the place of guests, sixteen human-sized dogs, in shirt arms, sleeping, feasting or cheerfully heckling. *Dog Show #1: The Dinner Party* (2021) is the first large-scale installation of this 31-year-old artist who has developed a specialty of anthropo-canine images. Immersive and joyful, it is a form of ode to de-confinement: it invites to everything except social distancing.

Social distancing, on the other hand, resides in Tyler Mitchell's large photographs presented at the Jack Shainman Gallery (Chelsea). Forming the series «Dreaming in Real Time» (2021), these depict young African-Americans picnicking in the near, swimming in the lakes and strolling on the beaches of Georgia (United States), from which the artist 26 years old is native. Covid prevented him from returning to the state of the South, where he suddenly began to dream, a state of silence and loneliness that provides a moving look at the pain of being far away and the need to return to its roots.

Big names in modern American art Alice Neel is honoured at David Zwirner (Chelsea), her historic gallery. The exhibition focuses on the first decades (1930-1950) of the long career of an artist who has profoundly marked her generation. One discovers, according to the paintings and drawings (there are two, poignant: a mother with a child and an urban still life), the life in the Spanish Harlem (the neighborhood hispanic) of the Great Depression (in the 1930s) and the intimacy of a family life marked by drama: the death of his first daughter, the hospitalization of the second, then again the death of his father.

Tom Doyle also grew up in the devastated landscapes of the Great Depression. L'Amérique is at the heart of his work, which sought to apply to sculpture the principles of abstract expressionism. Gwénolette tirelessly Zürcher (Zürcher Gallery, SoHo) presents a very nice selection of ten pieces made in 1964 and 1965 during a stay in Germany which allowed the artist to consider the history of his country with a new eye. Battles of the Civil War, folk heroes and symbolic places of the American republic intersect in these printing-nantes metallic structures, polychromes and aerial. The gallery owner would see the four largest, *Sedentary Taurus* (1965), *Swallows Swoop Shiloh* (1965), *Shenandoah* (1964-1965) and *Rally Al Round* (1964), join the collections of a large museum of modern American art; they deserve it.

The painter Ron Gorchov, who died last year, is also

a great figure of abstract expression. Presented in 1960 at the Whitney Museum of American Art in New York, he was remarried in the 1970s for his curved paintings in the shape of a shield or saddle. Vito Schnabel (Chelsea) is currently showing a number of them, painted between the 1970s and 2010, in a solid retrospective that evokes their influence on a whole generation of young artists.

Chez Pace (Chelsea), thirty paintings by Robert Rauschenberg Between the 1980s and 2000s, the focus was on the artist's response to the emergence of a mass world culture. After ten years away from the pine trees, Rauschenberg had returned to the medium with a new approach, mixing photography, engraving and sculpture. These large works, rarely seen until now, often take the form of collage to ask the question of the transformation of our modes of consumption and our relationship to images.

America facing its myths Also at Pace, two floors higher in the imposing tower owned by the gallery in Chelsea, we discover Robert Longo. In his series «Destroyer Circle» (2021), the artist questions the fabrication of the American myth. Through six large-format charcoals that in turn evoke climate change, the capture of the Capitol on January 6, the pandemic and the Black Lives Matter movement, he is the messenger of a country in crisis. In the centre, a stainless steel polyhedron reflects the exhibition from new angles: entitled *Dürer's Solid* (2021), it echoes a version of *Melancholia I* (1514) Dürer hanging at the entrance, this guide guides the reflection of the visitor.

In May 1978, Jean-Michel Basquiat and his friend Al Diaz began to paint Lower Manhattan buildings with their famous graffiti. Gathered under a common pseudonym, SAMO (Same old shit), they invent a whole series of short sentences that poetically mock the advertising slogans of the time. Few images have come to us from this decisive moment in the lives of the two artists, if not some recently recovered photographs. Al Diaz has recovered from this in large canvases that tell the fascinating story of their duo of teenagers in search of adventures. Presented at Van Der Plas (Lower East Side), they reveal a disturbing correlation between the struggles of the counter-culture of the 1970s and those of America today, shaken by a year of crises.

The 1970s and social justice issues are also the focus of Hauser & Wirth's (Chelsea) exhibition on Philip Guston. Eighteen works, painted between 1969 and 1979, testify to the moment when the artist turned away from abstraction to develop a new figurative language, both dreamlike and cartoon-esque. Six of them, in particular, stage small ghosts used to boring everyday tasks, whose costume is reminiscent of the hood of the Klu Klux Klan. It was the violence and civil rights struggles that permeated American society in those years that inspired her to reflect visually on the banana of evil. You cry and laugh about it all at once.