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ART REVIEWS

What to See Right Now in New York Art Galleries

‘Souls Grown Diaspora,’ a movement’s northern reach; Frederick Weston’s ‘Blue Bedroom Blues’; Nicholas Krushenick’s collages; Eric Brown’s ‘Longhand’ paintings.



Eric Brown’s painting “Weave” (2019) in his show “Longhand.” Credit...via Theodore:Art, New York

[Eric Brown](#)’s paintings demand close looking, and this doesn’t mean scrutinizing his images on Instagram or the internet. What you observe in the diminutive works in [“Longhand” at Theodore:Art](#) is a meticulous approach to painting that might be compared, as the title suggests, to slow, personal methods of writing by hand, as opposed to banging away on a computer.

Mr. Brown’s paintings, all from 2019, conjure other associations, too. One is textiles. Long, snaking lines of paint are composed into grids that resemble loosely woven gauze or knitted fabric. “Weave,” with bright green pigment on a yellow ground has trompe l’oeil “fraying” edges, while “July” mimics the irregular arrangements of vernacular patchwork quilts. “Small Gray” and “Red and Blue” play around with the traditional modernist grid — a staple of 20th-century painting — but in the idiosyncratic manner of artists like Paul Klee. Other paintings here bring to mind mesh screens examined up close, or networks of crackling paint.

“The Mystic” combines several of these ideas. A small, delicate grid with an irregular cross at its center, it suggests painting and miracles as small, everyday occurrences: a poem written out in longhand or a scarf knitted by a beloved, if slightly barmy friend or relative. It also implies, as Klee’s paintings did, that the spiritual in art might happen at small scale, rather than in grand, orchestral gestures.

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