

MUST SEE PAINTING SHOWS: APRIL

Back in December, I wrote an article in which I suggested that, after a number of years in which abstraction has been the dominant mode of painting in the “contemporary art world,” we might start to see an upswing in image-based painting. It is not exactly a Delphic prophecy given the way in which today’s market driven art world is constantly craving the next best thing, and, I might add, in ever more compressed cycle times. In conducting my monthly survey of commercial gallery shows this month I was struck by the amount of representational work on view, and even more so by the “academic” rigor much of it evinces. So what am I talking about? Have a look... – *Steven Zevitas, Publisher*

In Denver, Sarah McKenzie’s meditations on urban structure look great at David B. Smith Gallery, as do Jenny Brillhart’s studio landscapes at Emerson Dorsch in Miami. In New York City, be sure to check out *New American Paintings*’ alum Alison Blicke’s solo debut at Kravets|Wehby; Robert Longo at Petzel; and the exquisite work of mature German painter Peter Dreher, which is rarely seen in the United States, at Koenig & Clinton. Katie Miller shows of her technical chops with a new group of her art historically grounded, but resolutely contemporary figure paintings at CONNERSMITH in Washington, D.C. On the West Coast, Emily Davis Adams is a must see at CB1 in Los Angeles, and in San Francisco, be sure to catch Japanese artist Shinpei Kusanagi at Altman Siegel and West Coast-based mid-career painter Deborah Oropallo at Catharine Clark Gallery.

In Boston, Barbara Krakow Gallery has a fantastic husband and wife exhibition featuring Bronlyn Jones, whose work is non-objective, and Robert Bauer, who produces extraordinarily nuanced landscapes and portraiture. (If you have never seen one of Bauer’s small portrait paintings, visit Forum Gallery’s site and have a look...they possess a shocking immediacy.) Though their journeys begin in different places, Bauer and Jones are both ultimately interested in the ability of visual language to reveal something essential about how we think and perceive.

The Whitney Biennial effect can be seen this month as opportunistic dealers around the country mount exhibitions of artists featured in the show everyone loves to hate. In The Windy City, Philip Hanson, an artist associated with the Chicago Imagism, has a solo show at Corbett vs. Dempsey. In New York’s Lower East Side, Etel Adnan is on view at Callicoon Fine Arts, as is Tony Lewis at Room East and Rochelle Feinstein at On Stellar Rays. Just uptown in Chelsea, one of my favorite mid-career painters, Dona Nelson, opens this week at Thomas Erben Gallery.

NEW AMERICAN PAINTINGS ARTISTS ON VIEW

BALTIMORE/DC/PHILLY:

Neil Anderson
March 4 – April 29, 2014
[Bridgette Mayer Gallery](#)

Katie Miller PUBLISHER’S PICK
April 12 – May 31, 2014
[CONNERSMITH](#)



Katie Miller. Courtesy of CONNERSMITH, Washington, D.C.