

Art in Review

A Picasso-influenced portrait in oil by David Park of his wife, from 1938-9: "Lydia Park (Before)." It is part of an exhibition of American figurative paintings by unsung artists during the early 20th century, on view at Kraushaar Galleries.

resemble Walter and Dora Maar at a time when New York artists were gripped by his Cubism.

The other draw is "Bea Ault," a 1925 portrait by the resourceful Marguerite Zorach (1887-1968), an early adopter of Fauvism who was included in the 1913 Armory Show. The painting is bold in every way: its size, its palette of reds and blues, and especially its sophisticated mix of Cubism and folk art. Pictured in a rocking chair, smoking, its subject stares us down.

ROBERTA SMITH

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Joan Snyder's "Symphony VII" includes berries and dried sunflowers among its materials.

FRANKLIN PARRACH GALLERY

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ished, but the best pieces have a new no-nonsense tautness, almost a precision. This is especially true of "Winter Rose" and "Symphony VII," which contrast large blooms with luscious expanses of thick horizontal brushstrokes. But it also applies to "Amor Matris," whose smaller white, pink and yellow blossoms bleed softly down the surface along with the phrase "if not, know that I have loved you very much." Ms. Snyder's work is performative, feminist and painterly in equally robust parts. After 45 years, she is still making paintings that you have to contend with.

ROBERTA SMITH

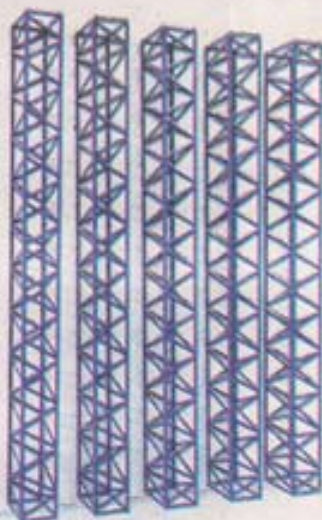
Rasheed Araeen

'Minimalism Then and Now'

Aicon Gallery
35 Great Jones Street, near the Bowery, No.LIta
Closes on Saturday

Born in Pakistan in 1935 and a London resident since 1964, Rasheed Araeen has been an art-world legend since the 1980s, when he founded and edited *Third Text*, a journal that not only gave a voice to contemporary non-Western and nonwhite artists but also helped initiate an entire rethinking of 20th-century art history. Mr. Araeen also produced some of the most influential writing of the time (I still have his clips from 30 years ago) and organized shows like "The Other Story" in London, which laid the foundation for the concept that modernism, far from being a Western phenomenon, had happened all over the world, on different schedules.

Overlooked amid all these accomplishments was Mr. Araeen's art, a selection of which is at Aicon Gallery in his first New York solo exhibition. Trained as a civil engineer, he became an artist after seeing Anthony Caro's



AICON GALLERY

sculptures. His own early pieces combined Mr. Caro's use of industrial materials with openwork structures adapted from architecture. In the early 1960s he developed a version of what would come to be called Minimalism before its introduction in New York by Donald Judd and others.

Mr. Araeen's sensibility is quite different from that of the American artists. His sculptures are conspicuously handmade,

"Punj Neelay (Five Blues)," a 1970 work by Rasheed Araeen, is part of this show at the Aicon Gallery. It is Mr. Araeen's first New York solo exhibition.

often brightly painted, and configured to form — in some cases — layers of geometric patterning. Many of them were originally meant to be interactive. Viewers were invited to rearrange components and, in the case of a modular 1970 floor piece called "Triangles," to toss parts into the River Thames and watch them reconfigure as they floated away.

Now in his 80s and busy writing, editing and making art, Mr. Araeen is one of many overlooked artists who should at last be finding a permanent place in the global picture. A number of them appeared in the important exhibition "Other Primary Structures" at the Jewish Museum in New York last year. Mr. Araeen was one. That the show existed at all was largely because of his efforts as a multitasking pioneer.

HOLLAND COTTER

Torbjorn Rodland

'Corpus Dubium'

Albus Greenspon
71 Morton Street, near Hudson Street, West Village
Through June 20

A Norwegian artist who lives in Los Angeles, Torbjorn Rodland creates photographs that are formally acute, conceptually playful and psychologically evocative. The most intriguing of the large color prints in his show have eccentric religious overtones.

"Drunken Man" depicts a large-bodied, balding and bearded fellow, naked from the waist up and evidently happily inebriated. A young woman is glimpsed to either side of him, and that brings to mind the biblical story of Lot, whose daughters conspired to get him drunk and then laid with him in order to have children and continue the family line.

"The Mirror" is the curiously



COURTESY THE ARTIST AND ALBUS GREENSPON, NEW YORK

Torbjorn Rodland's photograph "Drunken Man" (2014-15) is part of his show at Albus Greenspon.

else: The glare from an electric light strategically placed behind her simultaneously obscures and draws attention to the place where her legs meet. This brings to mind thoughts about photography and voyeurism. But also, as in an image of the Annunciation, the burst of light suggests the miracle of human life's conception in the female body.

In "This Is My Body," a young girl looks up. A man uses his hand to hold her at her neck while, with his other hand, he inserts his index finger behind her lower lip. The gesture and title suggest the administration of a communion wafer, yet the image of a child submitting to a man's dominance also hints at something far more disturbing.

KEN JOHNSON

ambiguous image of a naked woman apparently taking a picture of herself in a mirror with a smartphone. Presumably, the photograph we're looking at was taken by Mr. Rodland, though it could be a print of the picture that the woman shot. It's a conundrum. There's something