

Excerpts from the review, "Jules Olitski Installation At Tower 49," by Peter Plagens

WALL STREET JOURNAL

GREATER NEW YORK — NEW YORK CULTURE

SATURDAY AND SUNDAY, AUGUST 17-18, 2013, P. A20

FINE ART — BY PETER PLAGENS

Jules Olitski Installation At Tower 49

12 E. 49th St.

Presented by Freedman Art

Through May, 2014

"... [T]he most offensive thing Mr. Olitski ever did was to celebrate the lusciousness of acrylic paint on canvas—first in lemony expanses elegantly bordered with kisses of blues and pinks, then in large squeegeed abalone gels, and finally in smaller, harshly contrasting primary and secondary color blobs."

"These days, in a 21st-century art world that seems as different from the formalist passions of 40 or 50 years ago as Dada was from court painting patronized by the Habsburgs, Mr. Olitski's work has assumed the status of stately, historical objects. This is pleasantly evident in the yearlong installation of eight large paintings and an Anthony Caro-esque sculpture in the lobby of a Midtown skyscraper called Tower 49. There's also another sculpture just outside the building, and more paintings upstairs. The lobby paintings hang high above the reception desk and in a corridor at the other end of the elevator bank—so high that the optimistic sweep of Mr. Olitski's style is much more visible than his nuances of surface."