

(AN APPROPRIATE DISTANCE) FROM THE MAYOR'S DOORSTEP

Report from the Front: 3 Times & Places

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NOVEMBER 30, 2013

“And a Happy Medium: From Florida to New Hampshire” *(Excerpted)*

Finally, for those who just like fine painting, and don't feel the need to stay up on the latest wrinkles, I can strongly recommend “Jules Olitski on an Intimate Scale...and Friends” at Freedman Art (through January).

This exhibition of small works by Olitski from 1961 through to 2007 (the year he died) is a version of the exhibition at George Washington University in Washington DC that I warmly reviewed last year, and that I am equally delighted to welcome to the Big Apple.

Every period in the artist's mature career is included, from the early stain and spray paintings through his classic and baroque periods, and up to and including the “orbs” of his final years.

These paintings were made all up and down the Eastern seaboard, from the Florida Keys to Lake Winnepesaukee in New Hampshire.

While I am sure everybody will have their own favorites, I went in particular for the baroque works from the late 80s and early 90s that are the first paintings you will view as you step off the elevator.

I also saw two later works that I hadn't remembered and that I liked: “Violet Estuary” (1999) and “Ablimech Reflection” (2000).

As if that weren't enough, this exhibition also includes (in the back gallery) some neatsy small works by Olitski's friends. There are a couple of fine small table pieces by Anthony Caro, plus a fat little “personage” by David Smith, and a tiny but suitably clotted 1986 painting by Larry Poons.

Helen Frankenthaler has five pieces here, of which the 1982 untitled acrylic on paper is by far the best, and Kenneth Noland has two pieces, among them a haunting vertical plaid piece entitled “Andrew's Gift” (1973), with surprisingly thin paint behind its stripes.