



A R T O F C H O I C E

Art of Choice brings you a 'no-bullshit' approach to art. We believe in democratizing the art world, breaking down "art talk," and making art accessible to all. Enjoy reading!

With our bi-monthly newsletter, we give you our **Art of Choice:** *choice* of exhibits currently on view, *choice* of highlights from fairs and other happenings, *choice* of original artist interviews, and more.

Each newsletter will highlight our *choice* from the pulse of the art world, featuring the hottest finds from artists at every stage in their careers.

Interview

This week we interviewed **Barnett Cohen**

Though he did not set out to be an artist, Barnett Cohen knew from a young age that he wanted to be surrounded by talented and creative people. Fostering an art practice that spans categories, Cohen has no desire to convey certain messages with his work. He simply presents the culmination of his many ideas and a variety of source material, leaving the viewer to make of it what they will. Cohen is currently based in Los Angeles, CA.

For our full interview with Cohen, click [here](#).



Review

Take a peek at our latest review covering *7 Painters*, Greene Naftali's current summer group show.



Is painting dead? Some have argued that it is. In 1975, ArtForum printed an (admittedly biased) survey of opinions from current artists for an article entitled Painters Reply which essentially condemned painting as a dead medium. However, the art form has been reinvented and stretched to encompass far more than the traditional media that come to mind when one ponders the subject. Brushes have been swapped for VR coding, and palettes discarded as art became larger and used unconventional materials like bike wheels, steel cables, car radios, etc. For some, moving forward with painting meant leaving behind the genres of the past. Greene Naftali Gallery's *7 Painters* seeks to refute this judgment with some of the best contemporary paintings, each influential and inventive in their own right.

To read our full review of *7 Painters*, click [here](#).

Upcoming: 'A Cloth Over a Birdcage' at Chateau Shatto Los Angeles

'A Cloth Over a Birdcage' opens at [Chateau Shatto](#) Los Angeles on July 27 through September 7. Artists in this show are Gertrude Abercrombie, Ross Bleckner, Chen Ching-Yuan, Van Hanos, Brook Hsu, Helen Johnson, Jennifer J. Lee, Sally Michel, Jonny Negron, Alexandra Noel, Jules Olitski, Lauren Satlowski, Hiroshi Sugito, Issy Wood, & Matthew Wong.



In 1974, American poet John Ashbery composed a long form ekphrastic lyric occasioned by the painting, *Self-Portrait in a Convex Mirror*, by the minor late Renaissance master, Parmigianino. The original circular composition was meticulously rendered in 1524 on a convex panel whose diameter measured no more than 24.4cm, or just shy of ten inches. With its extravagantly curved perspectives, this remains a virtuosic feat of the medium made more so by being performed on such a tightly delimited

stage.

It was for this reason that Ashbery found therein not an enigma but a pearl – a concise distillation of the plight of the artist whose hand is distorted by the world even as he, in turn, seeks to distort it by capturing its reflection. It is a chiasmic conundrum with the inward pull of a compact atomic core.

In its totality, Ashbery's words would come to encompass a surface-area that far exceeds Parmigianino's diminutive masterwork. Through that medallion-like portal he enters into expansive ruminations that span questions of memory, pathos and empathy all the while outlining a sweetly abbreviated ontology. As he writes:

But it is life englobed.

One would like to stick one's hand
Out of the globe, but its dimension,
What carries it, will not allow it.

The artists in Château Shatto's forthcoming exhibition share Ashbery and Parmigianino's affinity for revelations in miniature guises. Their output ranges from the modestly scaled to the truly petite and they embrace this limitation for their own idiosyncratic reasons. Some uncover respite from the heroic demands of the monumental; others an opportunity to work through ideas and impulses to be articulated later in a distended tableau. Some find purpose in offering peeks of private inner worlds or are galvanized by the economy of restrained abstraction; while others still harness the gravitational pull of locket-size images which are almost devotional in their allure. Whatever their instinct, they craft 'superficial but visible cores' that propose an entirely different type of viewing. Arresting in their potency, these works demand an embodied and sustained perusal that, at its best, draws the viewer in slowly and deliberately not unlike thread through a needle's eye.

Image: Gertrude Abercrombie, Untitled, 1950. Oil on board, 3 x 3.5 in / 7.6 x 8.9 cm (unframed). Courtesy of the artist and Karma, New York.

Artist of Choice

In every newsletter we feature one artist we are crushing on and highlight why we are such fans of their work. This newsletter features **Otani Workshop**.

OTANI WORKSHOP

Established in 2005, Otani Workshop is



representative of an exciting new wave of ceramic artists from Japan, blending time-honored Japanese artistic techniques with contemporary aesthetics. While it is true that the word workshop invites an assumption that it is a collective of artists, a factory or even an amateur experiment, Otani Workshop is in fact the name of a single artist: Shigeru Otani.



Nude of the Week

Art of Choice's feature, *Nude of the Week*, highlights an artist portraying the naked human body in a way that is both beautiful and contemporary. This feature also lives on our [Instagram](#), so be on the look out for your weekly nude! #SendNudes

This week's nude is by **Kim McCarty**.

KIM MCCARTY



Kim McCarty is known for her nubile and waif-like figurative watercolors in muted hues, which she likens to “blurry afterimages drifting past closed eyelids.” McCarty began working with the medium in 1993, after a fire destroyed her studio and she could no longer find a space with proper ventilation for working with oil paint and became quickly intrigued with watercolor’s transparency, immediacy, and “unforgiving qualities.” She works in a wet-on-wet technique, in which watercolor is applied to a moistened sheet of paper—a technique that allows for very little control over the final image because of the pigment’s tendency to spread. For McCarty, this style corresponds to the longing, loss, and vulnerability embodied in her subjects.

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