

## What to See in N.Y.C. Galleries Right Now

By Martha Schwendener, Roberta Smith, Will Heinrich and John Vincler

Oct. 26, 2022

Want to see new art in New York this weekend? Start in Midtown with Joan Miró's inaugural show at Luxembourg + Co. Then head to Chelsea for Hope Gangloff's luminous landscapes at Susan Inglett and Anicka Yi's disarming paintings at Gladstone. And don't miss the stellar group show "Painting in New York: 1971-83" at Karma.

### Newly Reviewed

Hours vary at galleries. Visitors should check in advance.

MIDTOWN

#### Joan Miró

Through Nov. 26. Luxembourg + Co., 595 Madison Avenue, Manhattan, 212-452-4646, [luxembourgco.com](http://luxembourgco.com).



Joan Miró's "Painting (The Lovers — Adam and Eve)," from 1925, at Luxembourg + Co. Successió Miró/Artists Rights Society (ARS), New York/ADAGP, Paris 2022

Modernist genius is often best encountered in commercial galleries, with their intimate viewing conditions and lack of institutional authority and entrance fees. So it is with "Joan Miró: Feet on the Ground, Eyes on the Stars," the thrilling inaugural show revisiting this Catalan artist's radical early years at Luxembourg + Co. Formerly half of Luxembourg & Dayan in the East 70s, the gallery's new quarters are in the fabled Fuller Building, the great Art Deco landmark at 57th Street and Madison Avenue. At its former street address, 41 East 57th Street, it once housed several of New York's leading galleries; its current address is the more pedestrian 595 Madison Avenue. Go figure.

The show examines Miró's break with traditional painting and adult restraint, after his liberating exposure to French modernism in general and Surrealism in particular. He reduced his medium to exuberant automatist drawing on monochrome fields of color. His biomorphic forms were often simply outlined, as in "The Kiss" (1924), where you can locate the point of contact and maybe a few blue sparks (or hairs, or petals), but not much more. Some forms are slightly filled in, as in the more legible "Painting (The Lovers — Adam and Eve)," from 1925. Standouts include two large works, both titled "Painting" (1936), where Miró improvised on the raw, glowing side of Masonite, mingling black shapes and outlines with daubs of color. They are presaged by two 1924 works sparsely drawn in pencil on cigar-box tops painted white. The fissured white suggests both refined earth and floating ethers — a lunar landscape for Miró's weightless mysterious creatures. **ROBERTA SMITH**