



## ‘That Is Then. This Is Now.’

**CUE Art Foundation**

Curated by two eminent, fiercely articulate defenders of painting, Irving Sandler and Robert Storr (himself an abstract painter), this exhibition’s theme was the medium’s then and now, although the “then” (1974-95) was much more broadly designated than the “now” (2005-10). Donna Dennis’s romantic, ultra-urban maquette for *Coney: Night Maze* (1996-2003) might have been considered a bridge between the two periods—and also between mediums, since she was not the only artist among the nine who is not primarily a painter. Another passionate advocate of painting here was Thomas Lawson, an artist and also a critic of note who displayed two canvases based on mass-media images. Lawson persuasively argued in the ‘70s and ‘80s—at a time when painting’s ultimate fate was still in question—that the medium would necessarily remain at the center of the action, although he did not foresee that its current relevance is at least partially based on its marketability.

The works were installed so that the front gallery contained the artists’ earlier pieces and the back gallery their later ones. Each space provided a sampler of styles, from Pattern and Decoration to New Image painting to the collapsing of the gestural and the hard-edged to abstract and representational to digitalization and to whatever these artists are doing now.

In Mike Glier’s *Clubs of Virtue (Version Two)*, from 1979 and remade in 1995, the makeshift “clubs,” painted with words such as “tolerance,” “honor,” and “charity,” looked remarkably fresh, as

did Cynthia Carlson’s 1975 brightly colored, relief-like pattern painting and David Deutsch’s 1984 blurred, preternaturally extended panorama. Other artists in the show were Kim MacConnel, Hermine Ford, Lois Lane, and Martha Diamond. Comparing the past and present work of these artists—many of whom are not as visible as they once were or should be—was both a refresher course in painting trends since the ‘70s and one of this rather idiosyncratic show’s primary pleasures. **–Lilly Wei**



David Deutsch, *Untitled*, 2007,  
acrylic and ink on paper, 56" x 36".  
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