

3 Art Gallery Shows to See Right Now

Dorothy Dehner gets her own spotlight; the art of self-presentation in “Mirror Mirror”; and Marcus Lüpertz’s nymphs.



Dorothy Dehner’s “Garden at Night,” from 1957, at Rosenberg & Co. Rosenberg & Co.

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Dorothy Dehner ‘A Future We Begin to Feel’

Through Sept. 11. Rosenberg & Co., 19 East 66th Street, Manhattan, (212) 202-3270, [rosenbergco.com](https://www.rosenbergco.com).

This beguiling solo exhibition of four sculptures and nine works on paper by the artist Dorothy Dehner (1901-1994) is given context by a fascinating if slightly piecemeal group show titled “A Future We Begin to Feel: Women Artists 1921-1971.”

An active artist since 1925, Dehner did not begin to show her work until 1950, after the end of her 23-year marriage to the sculptor David Smith, who saw no need for another sculptor in the family. The works in wood are the main draw; made in the mid-1970s, they nod toward Brancusi and Giacometti but maintain their individuality. Even better is a little bronze beauty titled “Garden at Night,” which has an ease that Smith rarely achieved. These sculptures’ delicacy of line becomes dominant in the watercolor and ink works on paper from 1949 to 1953, where starbursts and washes of color often coalesce into constellations on the page.



Natalia Goncharova's "The Village in Brown and Black: Rayonist Composition," circa 1950, oil on board. Alon Zakaim Fine Arts, London

The group show “A Future” presents paintings, collages and watercolors, mostly from the 1950s and '60s by 22 artists (Dehner included). Most were born around 1900, and worked abstractly in the United States. One interesting outlier is the Russian Constructivist Natalia Goncharova (1881-1962), whose village scene from around 1950 evinces a softened version of the slashing style of Rayonism, a Russian form of Cubo-Futurism. Another

surprise is the work of the Turkish artist Fahrelnissa Zeid (1901-91): abstract paintings on paper whose brilliant colors peek through nets of black lines drawn in ink. There is much to see here, including uncharacteristic works by Alma Thomas, Charlotte Park, Sonja Sekula, Esphyr Slobodkina, and Eileen Agars's sleek fusion of Surrealism and geometry. These two shows dovetail well: The Dehner works remind us that every piece in the group show represents a career that deserves greater visibility. (Rosenberg & Co. will be closed from Aug. 28 to Sept. 7.)

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