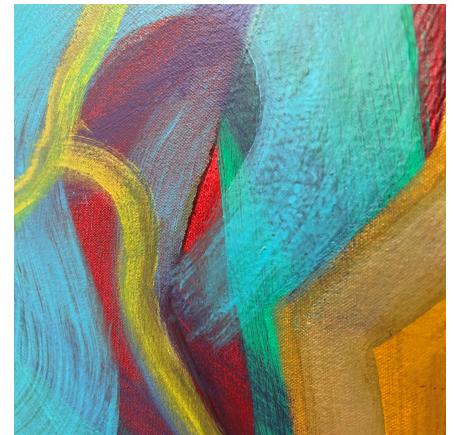


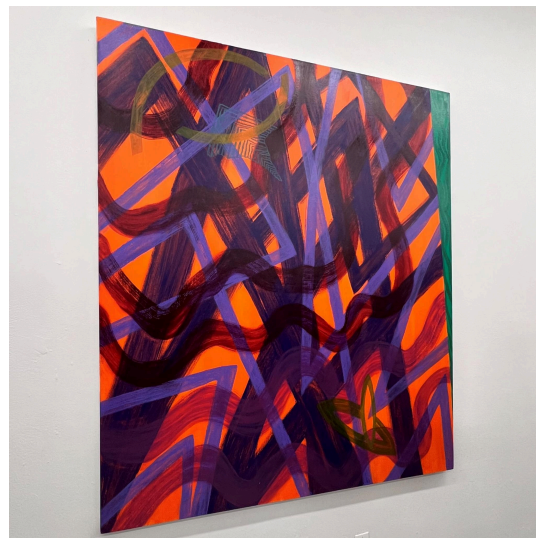
Buzz Spector, Editor/Art Critic, Founder of December Magazine, Instagram

First gallery visit of Spring 2024. On my way to Joan Thorne's opening at David Richard Gallery, I stopped in at Kasmin to see "Tide Pool," their show of mid-century painters concerned with approaches to nature and landscape. Fairfield Porter, "The Plane Tree," 1957, and Lynne Drexler's untitled from 1962 were among the standouts. Nearby, Templon has a show of Claude Viallet, a veteran member of the French Supports/Surfaces movement in the 1970s. Although most of the paintings were recent, Viallet's commitment to painting on industrial tarpaulins continues. The evocative stairwell setting of his "Sans titre no 298," 2018, provided a peek at a figurative sculpture through the glass door. The military tarp Viallet used for "Sans titre no 127," 2021, gave its rows of yellow-outlined forms an attitude as of body bags.

David Richard's gallery space is bisected, with an archway between. As a consequence, two concentrations of viewers (Joan is bottom left in studied the recent works in "An Odyssey of Color." The gallery press release/curatorial statement includes this: "Besides color and mark making, the other elements incorporated in Thorne's paintings become picturing elements and compositional devices that vary between series and over time. The residue or hint of many of these elements and formal operations from the past still show up in her most recent paintings, which is the curatorial focus of this exhibition."



The vivid complementary colors of "Chicha Morada," 2023 are accentuated by the painting's clashing geometric and organic marks. "Traverse," 2023 has a subtly inverted nod to Robert Moskowitz's skyscraper paintings of the mid-'70s, and I conclude this album with a detail from Thorne's "Akivi." The vermillion underpainting I show here gains acidic vitality from the burnt sienna line along its left edge. Masquerading as a shadow, that line adds the illusion of further depth between itself and what's beneath. Such a materially economical way to evoke Homer's epic of wanderings across lands and seas.



James Panero, *New Criterion*

“Joan Thorne: An Odyssey of Color,” at David Richard Gallery, New York (opens March 20): When it comes to the abstract paintings of Joan Thorne, a word that comes to mind is “molten.” Heat and light appear to circulate and swirl in the cavities and fissures of her colorful compositions. Opening this Wednesday at David Richard Gallery in Chelsea, “Joan Thorne: An Odyssey of Color” brings together eleven new paintings from the last two years in the context of Thorne’s larger body of work. With “colors, marks, and compositions” that “organically evolved throughout her six-decade career,” these recent paintings speak to the continued energy and pressure of her colorful oeuvre.”

The New Criterion

CRITIC’S NOTEBOOK

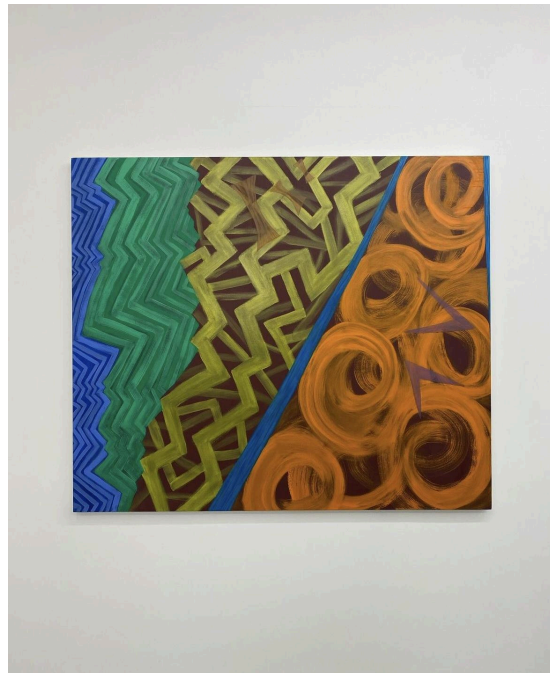
Weekly recommendations from the editors of *The New Criterion* on what to read, see, and hear in the world of culture.



Joan Thorne, Chitara, 2024, Oil on canvas, David Richard Gallery, New York. On view in “Joan Thorne: An Odyssey of Color.”

Stephen Westfall, Art Critic, Instagram

“Fabulous, vibrant paintings from Joan Thorne at David Richard Gallery in Chelsea. Rich collisions and overlays of patterned mark, vivid color, and shape suggest underwater corals, fabric samples, and musical rhythms all while hewing resolutely to abstraction. A joy.”



Robert David Cohen, Writer, Facebook

“My old friend Joan Thorne’s solo exhibition opening today was just fantastic. Recent work of depth and dancing and mystery. I got to the gallery early and sat with the paintings, each one pulling me in. Each a galaxy. I highly recommend you see it for yourself, if you are in the New York area. Bravo, dear Joan!”

