

Shuster, Robert, "Best In Show: Hope Gangloff at Susan Inglett Gallery", THE VILLAGE VOICE
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Hope Gangloff at Susan Inglett Gallery

By **Robert Shuster** *Wednesday, Feb 23 2011*

Despite their richly observed detail and careful compositions, Hope Gangloff's portraits display a kind of effortlessness. Like a writer who crafts a great story without a dazzling style, Gangloff paints a quiet quasi-realism, capturing the moods of her subjects—friends, typically—by emphasizing line, gesture, and facial expression. If that sounds like drawing, it largely is: The artist earned her stripes as an illustrator. Past efforts, in fact, have verged on the fashion layout (glamorous nudity), but the large, bright works in this exhibit demonstrate her skills in making ordinary moments vividly felt.



Susan Inglett Gallery, NYC

Beer here: Gangloff's *Land's End (Vic Masnyj)*, 2011

In *Land's End (Vic Masnyj)*, Gangloff brings a shaggy, pensive young man into sharp relief by flattening the picture plane and setting off his dark form against the pale green of an *Adirondacks* chair. His disproportionately large hands direct your focus to what they hold—a beer and cigarette—heightening the sense of his malaise. The well-planned effects conjure an immediacy and frankness reminiscent of *Alice Neel*. Gangloff even shows a preference, as Neel did, for off-color skin tones. The ghostly blue of the bather's body in the magnificent *Freelancer (Mikey Hernandez)* might suggest, in another context, the pallor of death. But the wan hues of naked limbs serve to highlight their elegant contours, all belonging to a handsome guy at leisure in a tub—very much a picture of life and its small pleasures.