

Heinrich, Will. "What to See in N.Y.C Galleries Right Now," *The New York Times*, 26 October 2022.

## The New York Times

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

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

CHELSEA

### Hope Gangloff

Through Dec. 3. Susan Inglett Gallery, 522 West 24th Street, Manhattan. 212-647-9111; [inglettgallery.com](http://inglettgallery.com).



Hope Gangloff's "A Whole Day in the Apple Orchard Version 2" (2022), in her show at Susan Inglett Gallery. via Susan Inglett Gallery, NYC

Hope Gangloff, who has spent decades painting mildly psychedelic portraits of her friends, neighbors and neighborhoods, has turned her attention to the plant-filled landscapes in and around her house in upstate New York, where she moved just before the pandemic. In her latest show at Susan Inglett Gallery, there's an almost incendiary burst of round red apples; a naked, heavily trimmed rose of Sharon bush poking up over bluish snow; and a blooming lilac framed, in the window of a work shed, by scissors, light switches and a decoratively sliced up Budweiser can.

There's a lot of drawing in these scenes. Her trees and bushes, especially, which she outlines with black on purple or olive, and to whose bark she gives texture with abstracted, almost calligraphic scribbles, made me think of comic book art. In "Weed Forestin'/Summer," raindrops like long glass rods streak down across an intricate tableau of marijuana plants. But she keeps all her lines at a careful density, just tight enough to support patch after patch of glowing color — because for Gangloff, color is really the thing.

Considered one by one, Gangloff's colors range from exaggerated to unreal, sometimes with disarming effect. (I mistook one bright orange willow tree, in "Rose of Sharon in Winter," for construction safety netting.) Together, though, they create a vision of the world that's recognizable but heightened, like everyday reality with the volume turned up. WILL HEINRICH