

## Reopened Galleries Offer Not To Be Missed Solo Shows

With galleries slowly reopening across the Americas, especially in cities where the curve has been flattened, we took a look at the solo shows on view and found a number of exhibitions dealing with concepts of art-making in fresh and exciting ways.

Ranging from Nir Hod's use of chrome pigment to create surfaces that reflect the figure of the viewer in abstract planes and Talia Levitt's imaginative **trompe l'oeil still life** paintings to Trevor Paglen and Luke Parnell's reinterpretations of art histories through contemporary means, we've rounded up shows in Los Angeles, Chicago, San Francisco, Toronto, and New York that inspire both looking and thinking about art, even in the toughest of times.



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Talia Levitt, *Painting a Wall*, 2020.

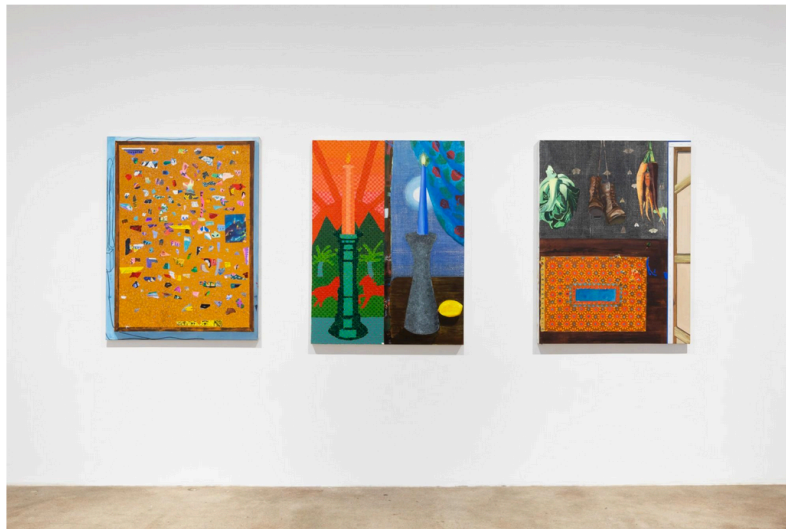
### Talia Levitt: *Two Truths and a Lie*

Hesse Flatow, New York

July 9 – August 8, 2020

A young artist making maximalist still life paintings, Talia Levitt creates captivating canvases that toy with the idea of painting in surprisingly surreal and conceptual ways. Graduating with an MFA from CUNY Hunter in 2019 before attending the Skowhegan School of Painting and Sculpture and getting a Rema Hort Mann Emerging Artist Grant that same year, the artist quickly chocked up a number of group exhibitions, but is making her solo debut with this show at Hesse Flatow, an emerging New York gallery.

Using trompe l'oeil effects, Levitt meticulously paints figures, frames, and objects that cleverly reference the process and history of painting. *Dear Painting, I Love You* looks like a collage of disparate elements in a decorative frame and yet all of the parts are painted, while her mostly monochromatic *Blue Period* painting is what its title suggests, a blue canvas with two highlighted periods on a faux piece of paper at the center of it.



COURTESY HESSE FLATOW, NEW YORK

Installation view of *Talia Levitt: Two Truths and a Lie* at HESSE FLATOW.

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Equally witty, her *Painting a Wall* illustrates a ghost-like figure rolling pink paint on a wall of a room filled with objects that are sketchily drawn and realistically painted, juxtaposed with a faux stained-glass artwork on the right side of the composition and a free-floating canvas mounted on the wall to the left. With a dozen fascinating canvases on view—and each one doing something different—Levitt proves that still life painting, which is old as the hills and as common as muck, can be fresh as a daisy when you play your cards right.

#### **ABOUT THE AUTHOR**

*Read more stories from Paul Laster*

Paul Laster is an artist, critic, curator, editor, and lecturer. He is a contributing editor at *ArtAsiaPacific* and *Whitehot Magazine of Contemporary Art* and writer for *Time Out New York*, *Galerie Magazine*, *Harper's Bazaar Arabia*, *Architectural Digest*, *Cultured*, *Garage Magazine*, *Ocula*, *ArtPulse*, *Observer*, *Conceptual Fine Arts* and *Glasstire*. He was *Arkrush's* founding editor, started *The Daily Beast's* art section and was art editor of Russell Simmons' *Oneworld Magazine*, as well as an Adjunct Curator of Photography at P.S.1 Contemporary Art Center, now MoMA PS1.