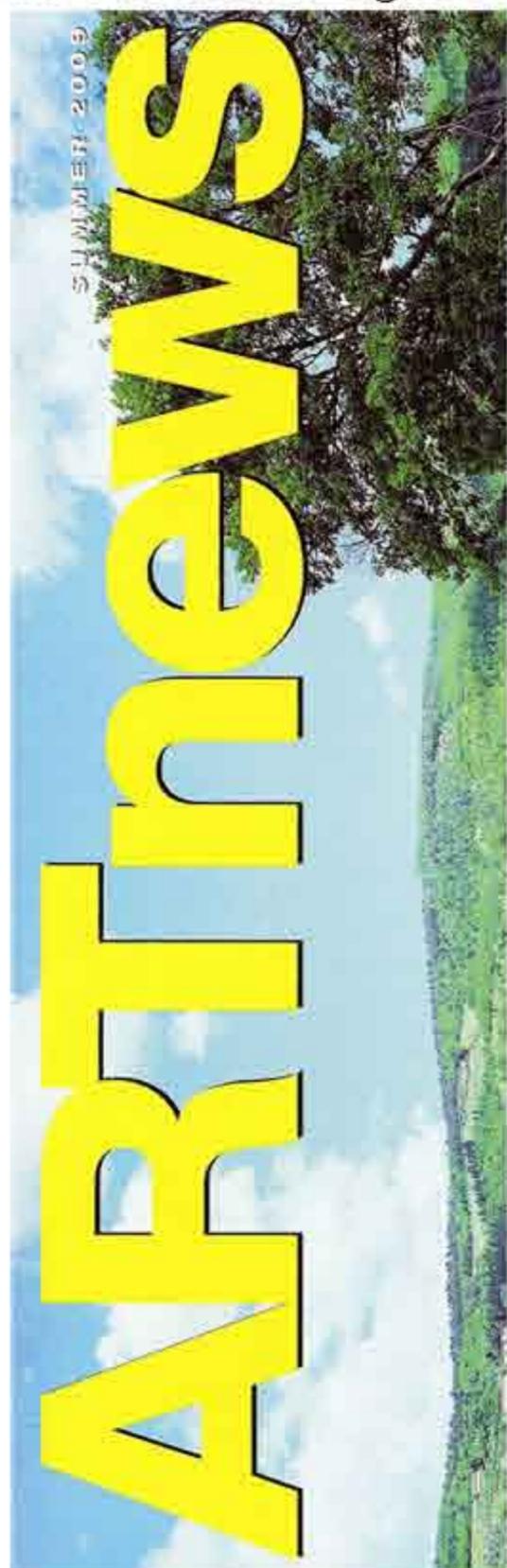


'Collect with Us'

Armand Bartos Fine Art

Curated by gallery director Sarah Murkett and timed to coincide with New York's modern and contemporary auctions in May, this exhibition focused on secondary-market selections, and though this was hardly the place for collectors just starting out—no one would have been strolling in here directly from



the Affordable Art Fair—the works included in this show were extremely desirable. They ranged from Warhol's Polaroids of naked boys and Pollock's 1943 *Untitled (Composition with Vertical Trapezoid)* to an exquisite little Brancusi head and a Jasper Johns flag casting. There were Peter Halleys and Keith Harings, a Matisse drawing, and a couple of Alex Katzes

that were painted eleven years apart but, hanging adjacently, spoke eloquently together.

As is sometimes the case with shows that are as wide-ranging as this one, it



Joan Snyder, *Untitled*, 1970–71, oil, acrylic, and spray enamel on canvas, 96" x 48".

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was the less immediately recognizable works that really caught the eye. A late James Brooks, *Gudrun* (1971), demonstrated the artist's characteristic taste for quasi-industrial colors, with its deep, sullied red playing off a larger area of oily blue, but it was far more relaxed than the tightly wrought jigsaw-puzzle-like pictures for which he is best known. And a towering untitled Joan Snyder from 1970 to 1971 was a real revelation. Evoking both lofty architectural space and flat pattern-making and employing a range of painterly procedures, including dripping, staining, glazing, and brushing, this was the surprise show-stealer.

—Robert Ayers