



THE NEW YORKER

GOINGS ON ABOUT TOWN: ART

FRANK STELLA

The dauntingly impressive black, aluminum, and copper paintings in this tightly curated show date from 1958 to 1962, and include one of the four black paintings, shown in the seminal “Sixteen Americans” exhibition at the Museum of Modern Art in 1959. They have lost none of their power. Nearly all black, shot through with relentlessly precise lines—some refer to these as Stella’s pinstripe paintings, with good reason—they convey modernism as crushingly unstoppable: one is even ominously titled “Arbeit Macht Frei.” The copper paintings, rendered on rectilinear, starkly angled shaped canvases, could pass as immense hinges, while the aluminum paintings, with their notched edges, resemble giant gears. All appropriate associations, given that, at the time, the ever-provocative Stella said that he wanted to paint like a machine. Through June 2.

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L&M ARTS

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