

Frieze

CRITIC'S GUIDE: THE BEST OF THE GALLERY-SHARE SHOWS ON NOW IN NEW YORK

Bortolami Hosting Corbett vs. Dempsey, Chicago

The Los Angeles based painter Rebecca Morris is a champion and perverter of the grid. It appears plainly and then obliquely in two untitled paintings here, both from 2018. In its more straightforward iteration, Untitled (#01–18), the grid functions as ground for the milky lavender and white striations of spray paint that pool behind interlocking lines of thin silver. The grid then serves as inspiration from which to diverge, splendidly and with aplomb, for a larger canvas whose main thrust is movement. For Untitled (#04–18), Morris has taken familiar points of experimentation from her previous work – geometric shapes shaped like sails or fins, patches of colour patterned in distinct yet amorphous

fields – and thrust into them a dynamism and energy that feels both unprecedented and yet entirely in character. Here, composition becomes something less learned and more willed: a force to fit within the confines of the canvas. Walk into an adjoining gallery and witness this break from the canvas in a more literal sense, in Ed Flood's Diamondback (1980). A cluster of curved acrylic-on-wood components, the installation reflects the post-minimalist approach that Flood, who was an initial member of Chicago Imagist group Nonplussed Some, made after moving to New York in the 1970s.



REBECCA MORRIS, UNTITLED (#04–18), 2018, OIL ON CANVAS, 3.3 X 2.6 M. COURTESY: THE ARTIST AND CORBETT VS. DEMPSEY, CHICAGO