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EXHIBITIONS THE LOOKOUT



Bill Saylor

at Magenta Plains,
through Mar. 19
94 Allen Street

The seven new paintings in Bill Saylor's "Shadow Ballers" present an aquatic world in crisis. Themes of ecological damage are underscored by a chaotic mix of artistic methods: rough depictions of marine life mingle with various modes of abstraction and graffiti-like text. *Plexus* (2016) features two playfully rendered squids navigating an environment fraught with debris and toxic sludge. Environmental threat manifests here as a skull-headed mutant pursuing the sea creatures. Also on view are drawings and sculptures, and their motifs echo those of the paintings. In *Blizzard Wizzard* (2016), the form of a coral reef emerges from an assemblage of mass-produced objects covered in plaster, while in the drawings, frenetically applied markings encroach on squids and schools of fish. In every medium, the diversity of styles and materials suggest that the means of visual representation available to artists have become as polluted as the fluorescent waters depicted in the works. All this adds up to the ominous possibility that the fantastical world of "Shadow Ballers" is only several degrees different from our own. —*Kate Moger*

Pictured: Bill Saylor: *Humboldt Hangout*, 2017, oil on hemp, 84 by 64 by 1½ inches. Courtesy Magenta Plains, New York.

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Exhibitions

THE LOOKOUT



Vija Celmins
at **Matthew Marks,**
through Apr. 15
522 West 22nd Street

To walk into Vija Celmins's solo exhibition, her first in seven years, is to enter a world in gray. Detailed paintings of choppy seas and night skies thick with stars—her major subjects since the 1980s—feel immersive even at relatively modest scales becau...[READ MORE](#)

REVIEWS

from the magazine



Simon Starling

NEW YORK

at the **Japan Society**
by **Charles Marshall Schultz**

The heart of Simon Starling's enchanting show "At Twilight (After W.B. Yeats' Noh Reincarnation)" was a play by Starling that was not presented.



Leo Twigg

N.C.

at the **Mint Museum Randolph**
by **Ryan Holmberg**

This heartbreaking show consisted of Leo Twigg's "Requiem for Mother Emanuel"—a cycle of nine small paintings responding to one of the most horrific racially motivated hate crimes in the United States in decades.



Ron Gorchov

at Cheim and Read,
through Mar. 25
547 West 25th Street

Despite their hefty exposed stretcher bars, Ron Gorchov's new canvases have a spontaneity that belies the fact that he has been making variants of the same painting since the late 1960s. The octogenarian is well known in New York for his concave paintings...[READ MORE](#)



Bill Saylor

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Ray Hamilton

at Kerry Schuss,
through Mar. 12
34 Orchard Street

Self-taught artist Ray Hamilton (1919–1996) has been a darling of the downtown New York art world since Artists Space exhibited his drawings in 1991. Kerry Schuss has represented Hamilton since the mid-'90s, but the present show of his work is the first a...[READ MORE](#)



Emily Mullin

NEW YORK
at Lucien Terras
by **Julian Kreimer**

Emily Mullin's wall-mounted reliefs feature between one and five handmade clay vessels displayed on painted metal shelves. Like a photographer's cyclorama, each shelf curves where it meets the wall, extending upward to become a backdrop for the vessels. Mullin placed one or two fresh flowers in most of her ceramics for this exhibition, changing the floral arrangements weekly.