

Guadagnino, Kate, "T Suggests: Painterly Ceramics, Grateful Dead Body Oils and More," *NYTimes.com*, June 21, 2019

**The New York Times**

## T Suggests: Painterly Ceramics, Grateful Dead Body Oils and More

A roundup of things our editors — and a few contributors — are excited about in a given week.

June 21, 2019



Betty Woodman's "Tuesday Afternoon" (2016).  
Photo by Jeff McLane. Courtesy of Charles Woodman / The Estate of Betty Woodman and David Kordansky Gallery, Los Angeles



Betty Woodman's "Venus #7: Homey" (2014). Photo by Jeff McLane. Courtesy of Charles Woodman / The Estate of Betty Woodman and David Kordansky Gallery, Los Angeles

### Betty Woodman's Exuberant Late Works

Before Betty Woodman's riotous sculptures earned her a solo show at the Metropolitan Museum of Art in 2006, she made ceramic tableware that she presented at biannual sales held at her Colorado home. Perhaps it was because she shifted her practice slightly later in life that she was able to make inventive work up until the end of it (the artist died last year). "Shadows and Silhouettes," opening next week at David Kordansky Gallery, in Los Angeles, picks up where the Met show left off, with 12 Woodman works that date from 2008 to 2016. Most compelling are those that combine painted canvas and glazed earthenware — it's as though the clay elements of Woodman's imagined interiors refused to be merely depicted and decided to burst through the works' surfaces. In "Tuesday Afternoon" (2016), a three-dimensional vase sits just in front of a canvas, its form echoed in the painting by a blank space like a cutout, or a phantom of what once was. "It's a kind of mysterious move that started to crop up in some of the late paintings," says Stuart Krimko, the gallery's research and editorial director. "The vessels become like characters, and the relationship between the vessel and the figure becomes more psychologically charged."

Indeed, Woodman's Venus vases, two of which are on view, show a female nude on one side and a decorative vessel on the other. If Woodman was thinking about what *she* would leave behind when she left this realm (namely, her body of work), Krimko believes she was also making a case for living with beauty. "There wasn't much separation between what happened in the studio and what happened in the other rooms of her house," he says. "For her, aesthetics, right down to the mug you drink your coffee out of, was not a surface-level thing; it was part of what it means to be human and truly linked to survival." "Shadows and Silhouettes" will be on view at David Kordansky Gallery from June 27 through Aug. 24, 2019, [davidkordanskygallery.com](http://davidkordanskygallery.com) — KATE GUADAGNINO