



Marsden Hartley painted "Insignia and Gloves," 1936, in memory of Karl von Freyburg (d. 1914), and Flity & Donny Mason (d. 1936).



robertasmithnyt Why is a textile artist's work never done ?

Because they never run out of material. (Sorry) Anyway, the point is proven by Elaine Reichek's lavish show at the new enlarged Marinaro space at 678 Broadway nr Great Jones, sadly through April 9. The nearly 50 pieces here range from small to quite large and date mostly from the past 4 years. JP Textile/Text 1 and 2 (images 2-4) consist of large scrolls of Pollock-derived commercially made fabric in blue or pink tones that Reichek has digitally embroidered with entires from the artist's bibliography. Perfect for the art lover's library. More modest works memorialize Marsden Hartley's memorializations of his soldier-love slain in the first days of WWI. (1) Still others zero in on famous garments from art history (6-8) in works titled Vuillard Dress, Miro Dress, Paschke Pants and Artemisia Gentileschi Robe and Oppenheim's Gloves. Things scale up again in a veritable Matisse salon that includes Screen Time with Matisse, a folding screen festooned with all kinds of Matisse and Matisse-adjacent fabrics, images, artifacts and whatnot reflecting Reichek's considerable archival instincts and a reprise of the artist's 'Sheaf,' a gathering of cutout leaf shapes (1953) converted into tiles for the pool patio of M/M Sidney Brody of Los Angeles. Here they are made of felt and pinned to the wall as they were in Matisse's studio. Yes, it's archival, and it's beautiful.