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ON VIEW NOW: FOUR ART SHOWS IN CHELSEA TO SEE OFF-FRIEZE

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While New York's Frieze Week is drawing to a close—and Independent, Future Fair and TEFAF have come and gone—there's thankfully always more art to experience in NYC. Here are four must-catch shows in three Chelsea galleries that reawaken the multidimensionality of landscapes and nature—peculiar, mechanically engineered, pure, surreal, nostalgic and all too human.



"Rites of Passage" showcases works by Cheryl Molnar (left) and Christian Vincent (right).

Rites of Passage and *Thinking of You* at C24 Gallery

Landscapes can also be exuberant and forbidden. In a double show at C24, Cheryl Molnar and Christian Vincent, as well as Firat Neziroğlu respectively present *Rites of Passage* and *Thinking of You*. In *Rites of Passage*, collage artist Molnar allows foliage—palm, traveler's tree, cacti—to overtake suburban scenes (*Boulevard*, 2023) and a historic amphitheater (*Remnant*, 2023). As such, plants (nature) redefine perspectives and horizons. They are inside the canvas but they also step into it from outside the frame. Neon color, present in *Fences* (2023), reminds one of the saturated palettes of the West Coast and sparks questions: To which items should artificiality apply... nature or urban objects?



“Thinking of You” is a solo exhibition of works by Turkish artist, Firat Neziroğlu.

Vincent’s ode to blissful summer is on full display in oil paintings where characters abandon themselves to their surroundings in several seaside landscapes of adventure. In *Dawn* (2022), a young man holds a yellow snake in a field, as the personification of a coming-of-age story. In *Rugburn* (2022), a school-aged child muse poses indoors for an artist, having fallen asleep while reading a book. Vincent’s investigation of abandonment and sensorial pleasure finds resonance in Neziroğlu’s U.S.-debuted work. On kilim-like tapestry portraits, Neziroğlu yassifies Western mythology—a collective subconscious landscape—as objects of queer desire. The god of war and the goddess of love, *Ares* (2019) and *Aphrodite* (2019), pose seductively in their 21st-century human incarnations. Neziroğlu weaves the image of his friends, prompting the viewer to search for the divine within themselves. What is nature but a mirror, the projection of ourselves in it and of itself on us?

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