

Derosia

Claire Barliant, The New Yorker, September 2010

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Gene Beery

The art dealer Mitchell Albus has a deservedly great reputation for championing under-recognized artists; he and his new partner, Amy Greenspon, inaugurate their spacious West SoHo gallery with a show by an under-known seventy-three-year-old painter from Racine, Wisconsin, who worked as a guard at MoMA in the fifties and once counted Sol LeWitt and Marcel Duchamp as supporters. The deadpan word paintings here (including “Note: Make a Painting of a Note as a Painting,” a rainbow-hued *mise en abyme* from 1970) exhibit a trippy style and deadpan wit. Beery doesn’t seem fazed by his outlier status: a 1997 self-portrait in text, titled “Childhood Dreams,” lists his name alongside those of Crazy Horse and Sitting Bull, an Indian taking on all the artworld cowboys.