

The New Criterion

Dispatch May 23, 2017 10:36 am

The Critic's Notebook

by *The Editors*

Sign up to receive “Critic’s Notebook” in your inbox every week—it only takes a few seconds and it’s completely free!
“Critic’s Notebook” is a weekly preview of the best to read, see, and hear in New York and beyond, compiled by the editors of *The New Criterion*.



*Betty Parsons, Untitled, ca. 1950, Oil on canvas,
On display at Alexander Gray Associates, New York.*

Art:



Betty Parsons, The Circle, 1947, Oil on canvas, On display at Alexander Gray Associates, New York.

“Betty Parsons: Invisible Presence” at Alexander Gray

Associates (May 25–July 14): Born in New York City in 1900,

Betty Parsons came to epitomize twentieth-century art through

her eponymous gallery. In 1947, just a year after opening, she

came to represent Barnett Newman, Mark Rothko, Jackson

Pollock, and Clyfford Still after the closing of Peggy

Guggenheim’s gallery Art of This Century. Yet Parsons was also

a lifelong artist herself, someone who was inspired as a young

teenager by “The New Spirit” of the 1913 Armory Show and

who came to study alongside Giacometti in Paris among the

expatriates of the 1920s. Opening this Thursday at Alexander Gray Associates and continuing through July 14, “Betty Parsons: Invisible Presence” makes visible the full range of Parsons’s remarkable artistic output in painting and sculpture from the 1920s until her death in 1982. (See the exhibition catalogue [here](#).) —JP