

Mitchell Albus Gallery
(516) 639-4918

132 Delancey Street, 2nd floor

New York 10002
office@mitchellalbusgallery.com

The New York Times

'An America'

Through Aug. 2. Mitchell Albus Gallery, 132 Delancey Street; 516-639-4918;
mitchellalbusgallery.com.



Ed Bereal's "Untitled (Study for Miss America)," (1992). Ed Bereal, via Mitchell Albus Gallery and Elizabeth Leach Gallery, Portland

The most successful artistic response I've seen to Donald Trump's re-election is the Mitchell Albus Gallery group show "An America." For Albus, a retired high school science teacher, running a gallery has always been a labor of love rather than a profit-seeking business. He also views it as a platform, which obligates him to respond to the current political emergency.

He has done this by assembling an absolutely searing group of drawings and paintings, along with a couple of sculptures and photographs by 35 artists, many of whom he has shown in the past. Some work is specific to Trump or Trumpism, like Ryan Foerster's glitchy sci-fi screenshot of the president as a long orange smear with a mouth, or Deborah Kass's "Vote for Kamala" fliers, which feature Warhol-like images of tropically colored Trumps adorned with swastikas and angry word balloons.

Other works refer to previous moments of a right-wing presidency or a television-presidency ascendance, like Gene Beery's campy, cartoony painting "Ronald Reagan," or a World War II-era caricature of Mussolini by Robert Mallary. Most of the exhibition, however, is a more general expression of terror, violence and rage; a highlight is Ed Bereal's wonderful large drawing "Untitled (study for Miss America)," which shows some kind of skeletal, arachnoid demon scuttling across an American flag.

What the work is not doing, critically, is making an argument, passing itself off as activism or anything else for which gallery art is ill-equipped. It's simply speaking the truth, as the artists see it. That's urgent enough. *WILL HEINRICH*