

**New York Gallery Beat: 6 Critics Review 18 Shows**

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Jay DeFeo, *Untitled* (1972).

Courtesy Mitchell-Innes & Nash, © 2014 the Jay DeFeo Trust / Artists Rights Society (ARS), New York.

[Mitchell-Innes & Nash](#), Jay DeFeo, closes June 7.

Long reduced to a footnote of 20th century art history, DeFeo (1929–1989), previously remembered largely for *The Rose* (1958–66), her monumental, massively thick relief painting, came roaring back into the public consciousness with her impressive 2012–13 retrospective at the [San Francisco Museum of Modern Art](#) and the [Whitney Museum of American Art](#), New York. Her current show at Mitchell-Innes & Nash continues the trend with a selection of DeFeo's 1970s experiments in photography, an assortment of drawings and collages, and her late-in-life return to oil painting. DeFeo's distinctive exploration of form and repetition of shape, as well as her fascination with space and depth of field, are seen throughout the exhibition. Limited to a largely gray-scale palette, save for a few sepia-toned works, the show has Dadaist undertones, especially in DeFeo's still life photography. De-contextualized close-ups of pedestrian items like a head of cauliflower or a kitschy seashell lighting fixture take on an unsettling, almost otherworldly quality, reminding the viewer of DeFeo's uncanny ability to create the illusion of texture and three-dimensionality even in her flat works.

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