

# CHEIM & READ

## THE NEW YORKER

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### GALLERIES—CHELSEA

#### **Joan Mitchell**

Delivering on the promise of its title, “Drawing Into Painting,” the show presents the Abstract Expressionist’s small, dynamic works on paper as springboards for her thrilling canvases as well as gems in their own right. Two drawings and a painting from 1958 are rhythmic bursts of angular action, each one a perfectly spontaneous tangle. The canvas might be the most wonderful of the trio—it drools spidery threads from horizontal black slashes and boasts an extra-vivid vermillion flare at the bottom. A densely sinuous pastel drawing from 1991 attests to Mitchell’s lifelong evolution. It reveals a more intricate approach than do the earlier works, echoed in an oil-on-canvas diptych made in 1992, the year she died: two roughly symmetrical bunches of thorny brushstrokes, electric bouquets held aloft by their own drips. *Through Dec. 23. (Cheim & Read, 547 W. 25th St. 212-242-7727.)*