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David Ebony's Top Ten, John Singer Sargent, Ben Shahn, Alan Saret, Kati Heck

David Ebony brings us this season’s highlights from New York City’s art scene, ranging from Robert Longo’s sprawling survey of striking, sociopolitical-inflected, brooding imagery at Pace to Gabriel Orozco’s installation at Marian Goodman that intermingles paintings of his idiosyncratic geometric vocabulary inspired by recordings of the artist’s piano riffs played throughout the gallery. At the Forum Gallery, the exquisite retrospective of the late Gregory Gillespie’s work provides a rare opportunity to view a number of the artist’s seminal works over the course of his fifty-year career. Other shows, not to be missed, include a vibrant, pulsating audio-visual installation by Hungarian-born multimedia artist, Márton Nemes at Marc Straus; the late Cora Cohen’s ethereal gestural abstractions at Greene Naftali; artist and activist’s Sana Musasama’s imaginative, historically based, sculptural explorations; Joseph Marioni’s luminous monochromes at Yares Art; plus a thought-provoking exhibition of works by Canadian painter Wanda Koop, and an unusual outdoor exhibition of tinted glass sculptures by Larry Bell at Madison Square Park.

Other features in this fall’s blog include Sarah King’s review of the magnificent John Singer Sargent show featuring his revered portraits, including *Madame X*, as well as gorgeous never before seen impressionist landscapes at the Musée d’Orsay, in Paris; David Ebony’s fascinating and timely article on *Ben Shahn and the Art of Protest*, featuring over 175 works in numerous mediums, covering sociopolitical and environmental themes spanning over forty years from the 1920s to the 1960s held at the Jewish Museum, New York; Lilly Wei’s review of the pioneering post-minimalist artist Alan Saret’s transformation of ordinary wire into ephemeral sculptures at Karma, New York; and finally Brianna Di Monda’s take on Kati Heck’s Cobalt Monsters paintings that metaphorically interweave medieval allegories, identity, and fantasy with the existential, at Bortolami, New York.

As always, you can read more on the [blog](#).

David Ebony's Top Ten
New York City's Season Highlights

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"This museum-quality exhibition, *Gregory Gillespie: 1936–2000*, is a rare opportunity to experience in person some of the best works by an artist whose towering talent and tragic life story have become the stuff of legend, if only to a rarefied circle of artists, writers, collectors and admirers."

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John Singer Sargent at the Musée d'Orsay
Sarah S. King on Sargent's Resplendent Retour to Paris

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"It is only fitting that this long overdue tribute to John Singer Sargent should now be held in Paris—the City of Lights—where his own brilliant career was illuminated."

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Ben Shahn and the *Art of Protest*
David Ebony on *Ben Shahn, On Nonconformity*

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"Once again faced with the rise of intolerance, violence, and chaotic uncertainty that accompanies an authoritarian regime, artists today will need to find a new visual language to address the country's current political situation. Perhaps Ben Shahn's example can help."

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Alan Saret at Karma
Lilly Wei on *Galacticonexus*



"The installation enhances that simulation, pulling us almost physically into what feels like a gravitational field of mini-worlds held in position by unseen forces."

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Our Monstrous Familiar

Brianna Di Monda on Kati Heck's *Dear Cobalt Monsters*



"The works demonstrate Heck's masterful technical ability: precise, expressive compositions that range from stylized portraits to human-animal amalgams. These figures, set against flat, otherworldly vistas, create dramatic contrasts that make her cobalt blues and flesh tones pop with extraordinary intensity, while their surreal elements transform the compositions into something redolent of ancient myth."

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