

On Exhibit

By Terry Trucco



(From top: Associated American Artists for American Tobacco Company. Virginia Tech, Reynolds Homestead, Critz, Virginia; ©Associated American Artists Private Collection)



(Photograph by Kent Pell/©2016 Artists Rights Society (ARS), New York/ADAGP, Paris)



(Image courtesy the artist and Peter Blum Gallery, New York)

Cultivating Collectors

How's this for Depression-era ingenuity: Put artists like Thomas Hart Benton and Grant Wood to work making modestly priced prints and turn middle-class Americans into collectors. "Art for Every Home: Associated American Artists, 1934-2000" shows how AAA did just that and more, branching into pottery like Arvi Tynys' "Baby Tusk (pitcher)" (pictured below, 1951) and even corporate ad design like James Chapin Boy's "That's Tobacco" (pictured above, 1942). | **Grey Art Gallery, 100 Washington Sq. East, 212.998.6780, thru July 9**

Purposefully Grotesque

Galvanized by World War II's horrors, Jean Dubuffet (1901-1985) spurned traditional ideas of beauty, taste and technique and embraced Art Brut, a raw, uninhibited style that drew inspiration from unschooled "outsider artists," including the mentally ill. "Anticultural Positions," the first survey of his early work in 20 years, demonstrates how Dubuffet achieved a nose-thumbing beauty in deliberately grotesque depictions of old men, cows and other unconventional subjects. Amplifying the impact is his use of humble materials like putty, plaster and gravel to create rough surfaces on paintings like "Noël au sol (Christmas on the Ground)" (pictured, 1955). | **Acquavella Galleries, 18 E. 79th St., 212.734.6300, thru June 10**

In a Row

"New Paintings," artist David Reed's show of six lush abstract pieces, doubles as an installation. Hung in a horizontal line on one white wall, the paintings invite you to scan them from left to right as you might from the window of a passing taxi, an easy feat since each picture shares brushstrokes with those next to it to create one continuous work. But Reed's rigorous paintings can stand alone. An adjoining wall is bare save for nails should you wish to view "Painting #655" (detail, pictured, 2003-13/2015-16) or any other by itself. A related drawing from 1975 lets Reed remind us how art flows through time. | **Peter Blum Gallery, 20 W. 57th St., 212.244.6055, thru June 25**