

## THOMAS DANE GALLERY

**Karen Rosenberg, 'The Shaped Canvas': Luxembourg & Dayan', *The New York Times*, June 19, 2014**

64 East 77th Street

Manhattan

Through July 3

Marking the 50th anniversary of the Guggenheim Museum exhibition "The Shaped Canvas," this group show takes a lively but ultimately lightweight look at a postwar painting trend making a comeback. Although its catalog includes an edifying interview with Frank Stella, one of the artists in the 1964 show, by the art historian and critic Suzanne Hudson, the exhibition seems less inclined to revisit history than to cast a flattering light on younger artists like Nate Lowman and Jacob Kassay.

It begins promisingly enough, with a snazzy installation of Mr. Stella's V-shaped, gun-metal-gray "Slieve More" (1964) opposite Tom Wesselmann's seductive "Smoker #11" of 1973 (which takes its billowy form from an exhalation). The juxtaposition reminds you that shaped canvases can be rigorously formalist or fun loving and sensual.

The hedonists have the edge in the subsequent galleries, where playfully polymorphous works by Lynda Benglis, Elizabeth Murray and Mary Heilmann outshine an uncharacteristically subdued Kenneth Noland ("Midnight," 1979) and a puzzlelike arrangement of triangular canvases by Wyatt Kahn.

But by the third floor of the exhibition, missed opportunities start to nag at you, especially if you have seen the current shows of Lygia Clark at MoMA or Zilia Sánchez at Galerie Lelong, who have done more with the shaped canvas than many featured here. The presence of a spot painting by Damien Hirst in a trapezoidal frame says it all; this is history as written by the market.

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