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## Anna Ostoya and Barbara Leoniak

‘Disclosures’

*Bortolami Gallery  
520 West 20th Street,  
Chelsea  
Through June 22*

Anna Ostoya’s impressive, conceptually multipronged and curiously self-reflexive exhibition includes a pair of paintings based on the same snapshot of two men kissing each other on the mouth. One renders the image in a blurry photo-realist style, the other in a suavely updated Cubist manner. A disarming, autobiographical wall text by Ms. Ostoya titled “Disclosures (Text)” coyly identifies the men only as an eminent art historian and a distinguished artist. Art-world insiders will recognize them as the Marxist critic Benjamin H. D. Buchloh, who often advocates for artists affiliated with Marian Goodman Gallery, and the conceptualist Lawrence Weiner, who regularly exhibits at that gallery. Ms. Ostoya thus cheekily satirizes alpha male bonding and an unholy alliance between criticism and the art market.

Two other large paintings also made with a remarkably skillful, sensuous touch allude to disjunctions of modern life. “Place” is a kaleidoscopic urban scene remi-

niscent of an early-20th-century German Expressionist painting. “Work” depicts in Cubist style a man in a brown suit with a sign hanging from his neck that reads “Will Take Any Work.” Behind him stands a woman in an opulent, white wedding gown marvelously realized in myriad crystalline shards.

The show also includes sculptures by Barbara Leoniak: all-white human heads disintegrating into spiraling ribbons. Ms. Ostoya’s introductory text vividly portrays Ms. Leoniak as a beloved mentor and recalcitrant bohemian. Ms. Ostoya, a 2009 alumna of the Whitney Independent Studio Program, seems a more coolly cerebral type, but you can see where she found early support for her own, refreshing brand of contrarianism.

KEN JOHNSON



COURTESY OF THE ARTIST AND BORTOLAMI GALLERY, NEW YORK

Guess who? Anna Ostoya’s  
“Kiss 1.” (2011/2013).