

## 11.23.20 — DRAWING DIVISIONS

Paintings by Anna Ostoya really move. You expect no less in a show called "Motions," in the plural.

Women dominate, from an artist who has played before on Artemisia Gentileschi and a woman's agency—the women nearly the height of a tall canvas, with a shared grace in motion. Some have their hands high above their heads like dancers, while profiles could be runners with that sense of release that comes from a long run. Compositions have their own grace, with long vertical arcs and a horizontal rhythm of color. Ostoya is not just going through the motions.

For all that, her figures threaten to get in each other's way or to isolate themselves for good. Runners have their separate profiles, high kicks, and jagged elbows, all of them dangerously close. Their flesh tones may turn to blue, against uncertain fields of black or white. Dancers have already tumbled onto one another, in neon colors. A denser canvas multiplies the action, in brighter colors and with collage. Its bits and pieces of canvas and other flat materials redouble the artist's drawing and the motion.

Ostoya is well aware of the tension. Titles include Leap, Float, and Forward, but also Slap. Dark fields lit by sparks belong to prints of marchers on behalf of Black Lives Matter, and who knows how much the nation will change? A handout, in the first person, confesses to her own fears for her progress as the show's deadline approached. Maybe she still wonders that she has made it to Tribeca, at Bortolami through December 19. A side room has a mobile of sculpted or found objects by Virginia Overton, who enjoys the liberation and the clutter, too.

Accumulation and motion get along well together in much of modern art—from Cubist collage to Op Art and assemblage. Ostoya's flesh tones and rhythms could easily belong to newspapers in the first, more acid colors to the second. Just as important is assemblage as drawing. While collage appears only rarely, you could well find yourself up close to other works, to verify that curved, hard-edged outlines are not more of the same. The show could amount to two bodies of work or maybe three, divided by media or by colors and compositions, but they are working toward a single collective motion.