

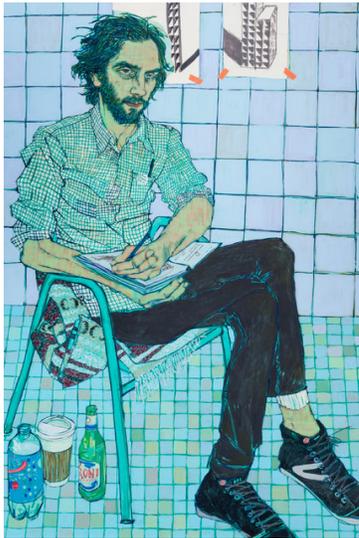
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# The New York Times

ART & DESIGN

## Review: Hope Gangloff at Susan Inglett Gallery

By MARTHA SCHWENDENER MAY 21, 2015



Hope Gangloff's "Checked Flag (Yuri Masnyj)" depicts an artist wearing a "Save Cooper Union" button. Credit: Adam Reich, Susan Inglett Gallery, NY

Hope Gangloff borrows liberally from her predecessors. Her large-scale portraits owe a huge debt to masters like Vincent van Gogh, Gustav Klimt and Egon Schiele, as well as Suzanne Valadon, Alice Neel and Sylvia Sleigh. Yet Ms. Gangloff is a shrewd assimilator, and her current show includes elements that make it one of the most topical in New York.

The broken brush strokes, bright colors and skewed perspectives in Ms. Gangloff's paintings not only suggest van Gogh but also carry traces of Edgar Degas and Mary Cassatt, who were obsessed with photography and Japanese prints — which is to say, new ways (for them) of seeing and depicting the world. In contrast with van Gogh's extreme impasto, however, Ms. Gangloff's acrylic flat surfaces look as if they've been drawn with felt pens, and her electric colors have the backlit brightness of liquid crystal displays or white-cube galleries illuminated with fluorescent fixtures.

The topical part is in the details. Ms. Gangloff attended Cooper Union, which offered its students a free education until last year when, despite protests, occupations and allegations of financial mismanagement, the school started charging tuition.

The imagery in her paintings includes a newspaper with a Cooper Union headline and the artist Yuri Masnyj, a former classmate, wearing a "Save Cooper Union" button on his shirt.

Why is this relevant, beyond New York? Because it's part of a larger pattern in which artists create value for global cities but are increasingly disenfranchised and driven into debt. (Last week the entire class of first-year master of fine arts students at the University of Southern California quit to protest program changes, many of them financially driven and echoing Cooper's crisis.) In this sense, though "just" a portrait painter, Ms. Gangloff has deftly channeled not only the visual language of our era but its politics as well.

*Susan Inglett Gallery*  
522 West 24th Street, Chelsea  
Through June 6

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