

Lanino dating from 1565–70. The large ink and chalk work, on six joined sheets of paper, brings sculptural volume to the central figures while a group of worshippers to one side fade into the background. The oldest work in the collection, *Portrait of an Old Man*, a late-15th-century charcoal tentatively attributed to Francesco Bonsignori, is considered one of the Gray's most important holdings. The handling is unfussy, yet the observation of the subject's features precise.

Many of the works here share a muscularity, both in the depiction of the male form and in the overall quality of line. In an 1884 pen and ink by van Gogh, *Avenue of Pollard Birches and Poplars*, thick horizontal and vertical lines describe the scene in a few intersecting planes. In the same spirit, an untitled 1915 watercolor by Vasily Kandinsky features dark lines pulling apart from the center of an abstracted cityscape.

Uniting the collectors' public and private roles, the final rooms of the



Attributed to Francesco Bonsignori, *Portrait of an Old Man*, late 15th century, charcoal extended with wet brush and stumping and black chalk on tan laid paper, 10 3/4" x 8 3/4". Art Institute of Chicago.

exhibition space contain works by some of the artists Gray has represented over the years, including Joseph Cornell, Jim Dine, and Claes Oldenburg.

—Ruth Lopez

Lora Fosberg

Linda Warren

Chicago

In this show of 22 mixed-media pieces, Lora Fosberg continued to investigate acts of nature and the actions of mankind in the natural world. In some



Lora Fosberg, *right before no more*, 2010, linocoleum-print collage on canvas, 6' x 6' 4". Linda Warren.

works, the Chicago artist leaned on her background in printmaking, collaging linocut prints on large pieces of unframed canvas.

Trees, tornadoes, and text are prominent features of Fosberg's visual vocabulary. In *when you say now, when exactly do you mean?* (2010), a blue-gray funnel cloud, drawn in gouache, descends on 13 paper-covered, irregularly configured panels. Swirling amid the debris of the vortex are small drawings of chairs, books, naked people, and uprooted trees. Inclement weather in Fosberg's world almost seems like fun.

The forest can be more ominous. In the 6-by-12-foot *the big dig deep* (2010), prints of trees abut vignettes of deforested acres studded with the stumps of pines. Interrupting these static views, a logging tractor plows a pile of trees, and two daredevils on mountain bikes tear down a barren hill. In *right before no more*

(2010), the dozens of vertical prints of erect tree trunks, collaged on the mural-size canvas, take on human dimensions.

The piece that lent the show its title, *you can't fall off the floor* (2010), took a more personal turn. For this installation, hundreds of horizontal strips of paper with hand-painted texts were stuck to the wall, like hand-hewn bumper stickers in varying sizes. Each scrap, rendered in India ink or gouache, cried out: "Please," "Mother Help Me," "I Am Preparing for a Life Alone," "Nothing to Lose." Representing a scramble of what Fosberg has overheard and what she herself has thought, this work became a never-ending public diary.

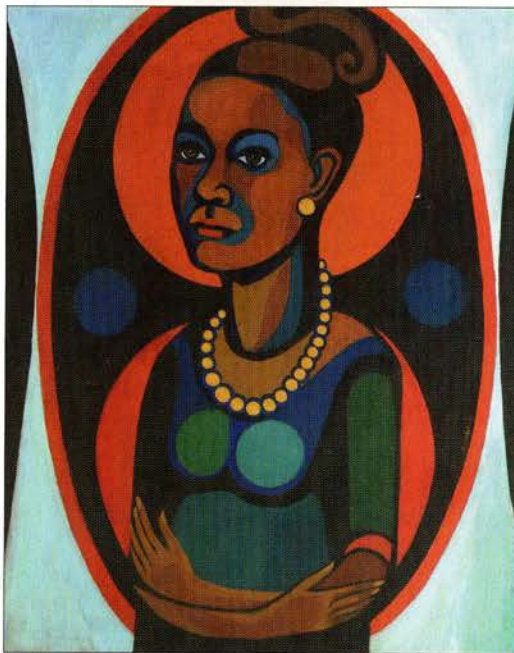
—Ruth Lopez

Faith Ringgold

Neuberger Museum of Art

Purchase, New York

When we think of African American artist and writer Faith Ringgold, we think of her richly colored, elaborately worked story quilts, which spearheaded a revival of the distinctive genre in the late '70s. Their renown, however, unfortunately eclipsed the powerful body of paintings, posters, and prints she made in the '60s. Rectifying the oversight, former Neuberger Museum director Thom Collins and curator Tracy Fitzpatrick gathered 46 works from that period into this illuminating exhibition, titled "American People,



Faith Ringgold, *Self-Portrait*, 1965, oil on canvas, 50" x 40". Neuberger Museum of Art.