

Art of the City

Six Superb Shows in New York: Jessi Reaves, Mimi Gross, Nolan Simon, 'Strategic Vandalism,' 'Notebook,' and Caroline Goe

By Andrew Russeth



Caroline Goe, *Untitled*, n. d. (c. 1970s/'80s), mixed media on fabric laid on paper, 11 x 14 in.
COURTESY WHITE COLUMNS

A Joy Forever

Caroline Goe's paintings on little slices of paper at White Columns are quickly brushed and radiantly colored—in a word, blissful. A scene of a woman in a cranberry-colored outfit losing her umbrella (or flying, perhaps!) has traces of Marc Chagall and Florine Stettheimer. And a bounty of flowers—swirling pinks and roses with hits of green—in a plump vase has some of the meatiness of Marsden Hartley. That Goe, whose whereabouts are currently unknown, sold her work along the streets of the East Village in the 1970s and '80s for a buck or two astonishes—and rankles. Thankfully, the gimlet-eyed writer Lynne Tillman purchased many of her works at the time, and she's loaned them for this show. It's painful to speculate about how many have not been preserved. (*Through May 4*)