The New York Times Roberta Smith October 22, 2018 p. C7

4 Rewarding Group Shows Pack a Punch

works and Haitian art are full of wonder and surprises.

AMONG NEW YORK'S many commercial gal-leries, there are group shows, weritable extravaganzas that give the genre all they've got. These ex-hibitions are immersive and often densely packed; they can require of viewers the same stamina as museum shows (and often as much effort on the part of their organ-izers). They reach into the past or focus on other cultures. They show us the art of our era in new thematic arrangements, or the art of this-very-instant, from unfamiliar cre-ators. Here are four of the city's most ener-gizing and eye-opening group shows, with subjects stretching from fantastic art of the l6th century to contemporary assemblage from Port-au-Prince, Haiti. Each creates its own world, full of surprises and multiple re-wards.

'Endless Enigma: Eight Centuries of Fantastic Art'

Through Saturday. David Zwirner, 537 West 20th Street, Manhattan; 212-517-8677, davidzwirner.com.

In sheer wall power and rare historical gems, "Endless Enigma: Eight Centuries of Fantastic Art," a two-floor, 130-work exhibition at David Zwirner exceeds the "museum-quality" designation and edges toward once-in-a-lifetime status. For one thing, when will another Chelsea art gallery present a combination of old and modern metters that includes Thing. Biese

art gallery present a combination of old and modern masters that includes Titian, Piero di Cosimo, Salvator Rosa (a naked witch), Jan Bruegel the Younger, Gustave Moreau, James Ensor, Odilon Redon, Max Ernst (three great canvases), and a follower of Hieronymus Bosch? The show has been selected to enhance unexpected connections by its organizers, David Leiber, a partner at Zwirner, and Nicholas Hall, a specialist and dealer in European art. (Yes, some of the works are also for sale.) The curators were inspired by the Museum of Modern Art's voluminous 1936 exhibition, "Fantastic Art, Dada, Surrealism," with which their effort shares nearly 20 artists – but it has taken a much more focused view. No Dada, for one thing.

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Piranesi. The indisputable centerpiece is a copy of Bosch's "The Garden of Earthly Delights," from around 1515. In this panoramic vistaof humans, animals, birds, near-humans and strawberries, a gastronomical delicacy of the time, the pleasures depicted are often perverse, humiliating and painful, as befits the human condition. As "earthly" implies, Bosch seems to depict a world where Godis absent and humans, subject to irrational forces within and without, are left to their own devices.

forces within and Winkut, ec-own devices. On a recent Saturday, Mr. Hall drew a small crowd when examining the painting with a conservator. He said it was assumed to have been made with Bosch's permission, perhaps by someone working beside him as he painted his masterpiece. Proof: The drawing beneath the copy is schematic yet accurate, evidently derived from a tracing of the original.







'Intimate Infinite: Imagine a Journey'

Through Wednesday, Lévy Gorvy Gallery, 909 Madison Avenue, at 73rd Street, Manhattan; 212-772-2004, levygorvy.com. Manhattan; 212-772-2004, levygorvy.com. Micro-macro extremes are the generating principle behind "Infinite: Imagine a Journey" which centers on through small size, countless repeating details, intimations of endless space (or all three). Unfolding across the gallery's three floors, it starts with blue-chip opulence: the ravishingly white-on-white canvases of

Clockwise from the top; works by, from left, Jonathan Lyndon Chase, Jonathan Key, Charlie Roberts and Reginald Sylvester II in the show "Puncht"; Jean Dubuffet's "Le Strahlque (The Cross-Eyed Man)" from "Intimate Inlinite: Imagine a Journey"; carved-stone heads by Ti Pelin and figurative assemblages by André Eugène in "Pôtoprens: The Urban Artists of Port-au-Prince"; and Filipo Napoletano's "Dante and Virgil in the Underworld," from "Endless Enigma." ckwise from the top; works

PLAYLIST



Robert Ryman and Cy Twombly. The second floor is dominated by a conversation among four women who were contemporaries: Agnes Martin, Lee Bontecou, Eva Hesse and Hannah Wike. The show darkens in mood on the third floor, where it most lives up to its title. Here you'll find figures and landscapes by Jean Dubuffet, rendered in the painter's strangest material, butterfly wings; Bruce Conner's ink drawings, teeming with details; and a starry might sky by Via Celmins. Box sculptures by Joseph Cornell and Lucas Samaras share a big pedestal with works in combed sand and brilliant white plaster by Mona Hatoum and Maria Bartuszova. Bartuszova

'Punch'

Through Saturday. Deitch Projects, 18 Wooster Street, Manhattan; 212-343-7300,

deitch.com. Anyone interested in the future of art should see this invigorating show of works in two and three dimensions by 19 artists, one of whom is its organizer, the fast-rising star Nina Chanel Abney. Ms. Abney's own bright brash paintings, devised with stencils, never stint on either the political or the pictorial and much of the work in this solve, follow suit. The future that the show envisions is diverse in demographics and influenced by Neo-Expressionism, graffit, cartoons and digital capabilities. Matherine Bernhardt, who has been sarcastically transforming such elements for two decades, is the show's eminence grise, represented by a new Day-Gio Pink

'Pòtoprens: The Urban Artists

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