

## Stephen Friedman Gallery

The New Yorker  
Goings on About Town  
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### Marina Adams

The American painter, who splits her time between New York and Italy, unabashedly incorporates references to textiles and glazed ceramics into her work, à la Mary Heilmann. The big canvas “Soft Power” pulls your eye around its bright field of wavy, interlocking diamonds; primary colors dominate, but the abstract painter sneaks slices of periwinkle and pale lemon into the loose composition, which could be a cartoon closeup of a harlequin costume. “Bigger” features a kooky vase: two stacked shapes, violet and green, form an hourglass down the middle of the canvas; two green drips pop out from the white background, like a winking pair of quotation marks.

— The New Yorker