

# The New York Times

## What to See Right Now in New York Art Galleries

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Trevor Shimizu's "Moss Garden (2)," from 2019, at 47 Canal. Credit...Trevor Shimizu and 47 Canal

### Trevor Shimizu

Through March 22. 47 Canal, 291 Grand Street, Manhattan; 646-415-7712, [47canal.us](http://47canal.us).

The painter Trevor Shimizu has tended to approach his medium with charming, fast-moving irreverence. A few rakish lines of black on a bare canvas would suffice for a figure, a head or a stuffed animal. To cite a recent buzzword, his efforts often seemed to epitomize "deskilled."

But over the past two years or so, Mr. Shimizu has turned to making landscapes that, relatively speaking, convey a passion for both his medium and nature. He might almost be freshly returned from a residency at Monet's Giverny, where the great Impressionist built and painted his famous water garden. Except not quite: Mr. Shimizu's speedy offhand technique continues, as does his love of white canvas, either bare or shining through his often dry-brushed flora.

Different parts of the new canvases — all from 2019 — evoke weeping willows, watery expanses (as in the murky "Tide Pool") and even lily pads, although similar schmears also imply bushes, distant woods or undergrowth in paintings like "Hills (2)" "Trees Around Stream (2)" or "Moss Garden (4)." Spiky lines function as tree trunks, reeds or tufts of grass. Most compositions are suspended before us, hanging in the air, their legibility intermittent at best. But this instability is a great part of their verve and attraction. Their imminent disintegration can be weirdly gripping, inviting us to examine them brush stroke by brush stroke. The most finished painting here is "Fog (2)," and, while quite beautiful, almost seems out of place. —ROBERTA SMITH