

# The New York Times

## ***Art We Saw This Winter: Cosmic Geometries***

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From left, the four larger, centered works are Diana Guerrero-Maciá's "Night Watch" (2020); Barbara Takenaga's "Floater (Revised)" (2013–15); Marilyn Lerner's "Queen Bee" (2020); and Rico Gatson's "Untitled (Double Sun/Sonhouse)" (2021). Credit...Yann Chashanovski, via EFA Project Space

The Swedish artist Hilma af Klint was as much a pioneer of abstraction as a mystic. So, in 2020, when the artists Sharmistha Ray and Dannielle Tegeder formed a collective devoted to artwork by women, nonbinary, and trans people interested in spirituality, they named it after her.

Hilma's Ghost's first big project was creating a set of tarot cards. Now the duo has curated "Cosmic Geometries," which expands on the deck, by continuing its exploration of connections between abstraction and mysticism. Aided by Sarah Potter, a witch, Ray and Tegeder used tarot as a guide for laying out the show. For each of the 25 artists, they pulled a card that's displayed alongside the work.

Even if, like me, you don't know much about tarot, you can appreciate its apparent curatorial powers. "March '94" (1994), a bold and radiant canvas by Biren De, hangs next to Jackie Tileston's painting "14. Muon Seance Aftermath" (2021), which evokes unseen forces in a quieter, more hermetic way. With their playful dances of color and shape, Marilyn Lerner's "Queen Bee" (2020) and Rico Gatson's "Untitled (Double Sun/Sonhouse)" (2021) look like a ready-made pair. Barbara Takenaga's transcendent painting "Floater (Revised)" (2013—15) is unique, yet I felt echoes of it in the vibratory rhinestones of Evie Falci's "Thalia" (2016).

It's exhilarating to see a knockout exhibition that celebrates abstraction's spiritual searching. These works are rooted in culture and form, but reminders, too, that when it comes to art, we're often seeking something deeper.