

## Recent NYC Exhibition Highlights: Beverly Fishman, NANNYCAM, Dena Novak, and more

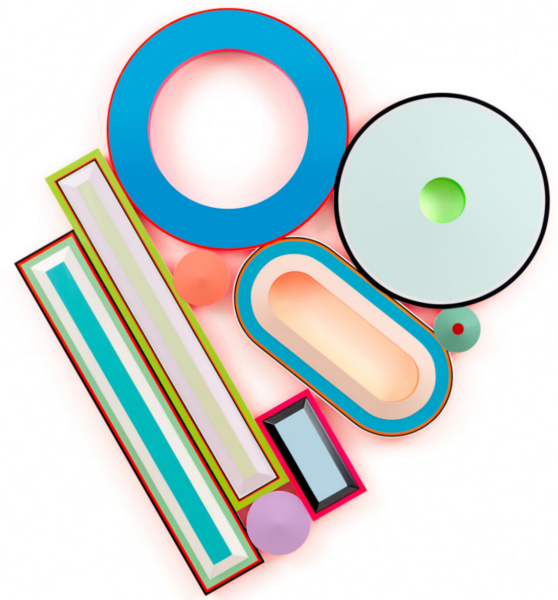
28 June 2025 | By Liam Otero



Installation view of Beverly Fishman: *Geometries of Hope (and Fear)* at Miles McEnery Gallery, Chelsea

Beverly Fishman is an excellent example of an artist who makes a convincing argument for abstract art's capacity to voice political critique. *Geometries of Hope (and Fear)* is a continuation of Fishman's personal and artistic investment in using abstraction as a vehicle for exploring representations of the body in relation to the pharmaceutical industry and medical (in)justice. As one of the leading abstract artists in America, Fishman has come to develop a style that is intrinsic to her practice: combined geometric sculptural relief paintings that project from the walls and are comprised of intermixing convex and concave forms rendered in a luminous palette of fluorescent and neon colors within a systematized structure. Her latest exhibition with Miles McEnery deliberately breaks with prior self-convention in lieu of a more fluid, freeform redefinition of her style that is visually arresting.

Forms recalling the shapes of over-the-counter pills and prescription tablets are juxtaposed with a series of “D” shaped figures. This latter detail immediately stood out to me as it made me think about the importance of Vitamin D in maintaining a robust, healthy body. Perhaps the “D” motif - which is shown either backwards or facing the correct way - is intended as a literal building block that keeps Fishman’s compositions in check. The remaining circular, rectangular, and ovoid shapes within these works glow in vibrant hues that seem to thrive off of their conjoined bejeweled surfaces. Even for someone who is not versed in the visual language of Fishman, it comes across quite legibly that the assortment of figures practically mimics every conceivable kind of medication for physical, mental, and emotional health needs.



Beverly Fishman, *Equilibrium* (B.O.C.C.), 2025,  
Urethane paint on wood.

With access to proper healthcare a pressing issue for millions of Americans, there is another side to this in which the medley of pills and tablets implies the overwhelming reliance one can have on many different kinds of medications (having had a relative who dealt with autoimmune diseases and mental health challenges, this is familiar territory for me). And in another lens, the dangers of medicinal addictions has already been a spiraling problem across hundreds of communities. But the title for this exhibition compels one to pause seeing that it is the “Geometries of Hope (and Fear)”, which speaks to the duality of medications. The “hope” being proper access and effectiveness of such medical usage, while the “fear” deals with lack of access and dangerous side effects.

Fishman’s art is fueled by an activist mindset, but she wisely uses her works as a platform to initiate an engrossing dialogue that does not become over-explanatory (for that would defeat the purpose of abstract art in the first place). From a formalist perspective, Fishman’s compositions can be compared with the shaped canvases of Frank Stella, but she takes this many steps further by infusing a cogent political narrative that can be grasped by those who are attuned to such matters (unless you have been living an ascetic life, body politics is one of the most pressing issues in contemporary American discourse). Fishman’s art is the stark realization that pills have become a recognizable, virtually inescapable motif for our times - from commercial advertisements, to the pharmacy or supermarket shelves, and now, the contemporary art gallery.