

A Long, Strange Triptych

A RARELY-SEEN and near-legendary painting is now on view after years hidden away in storage. American painter Simon Dinnerstein's magiste-

be the centerpiece of the exhibition "The Lasting World: Simon Dinnerstein and the Fulbright Triptych," on view at the Arnot Art Museum in

ished it four years later in his Brooklyn studio.

The three figures, which are almost life-sized, are situated in two spaces at once—

painting by Patinir. Roberta Smith of *The New York Times* described the Triptych as a "crackling, obsessive show-boat of a painting, dreamed up during a decade when the medium supposedly teetered on the brink of death."

In 1982, the Triptych was sold by New York dealer George Staempfli to the Palmer Museum of Art at Penn State University, which hung it briefly and then put it in storage until 2017, when a three-museum national tour began; the Arnot is a stop on that itinerary. The Triptych will be shown alongside 14 paintings, drawings, and prints by Dinnerstein, in styles ranging from the painstakingly detailed to the painterly.



the interior, which is dominated by a table covered with printmaker's tools, and the exterior of a German village, visible through the windows. The walls are covered with reproductions of Northern Renaissance artworks, and the overall effect is

rial *Fulbright Triptych* (1974), a 14-foot wide hyperrealist portrait of the artist, his wife, and their baby daughter, will

Elmira, N.Y., through June 30. Dinnerstein began the painting while on a Fulbright fellowship in Germany and fin-

one of the 15th century meeting the 20th. The landscape in the distance looks like it could be the background of a

A Matter of Fiction

TELEVISION FANS might recall the work of painter Francis Di Fronzo from the popular *Breaking Bad* spinoff *Better Call Saul*. However, this season, Di Fronzo's work is starring in a show of its own, "The Half-Life of Dreams (Part 2)," at Somerville Manning Gallery in Greenville, Del. The exhibition, which opened in late March, runs through April 21. A reception with the artist is being held on April 6 and will feature an artist talk.

Di Fronzo's meticulous representational paintings turn realism on its head, as the sober landscapes and lonely structures he depicts are drawn not from source material or direct observation but from his imagination. The artist calls the works "nothing more than fictitious constructs of the natural world." His constructions

are scenes that feel ripped from the collective American backwoods, beaches, railways, and roadway motels—familiar and anonymous at the same time. The odd familiarity of his images gives them a sense of eternity. In *The Motel (Part 4)* (oil over watercolor and gouache), a two-story block of motel rooms is seen from the outside, bathed in the eerie green of hall lights that stay on all night every night. In *The Crossing (Part 5)* (oil on watercolor and gouache), a lone rail car serves as a frame for a seemingly infinite horizon. *When the Night Came and Took Us (Part 4)* (oil over watercolor and gouache), which depicts a brick shack surrounded by gravel with a lone street light in the distance, strongly hints at a narrative, but also feels like it has no beginning or end.

