

Staff Picks

By [The Paris Review](#)

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Awash with quarantine anxiety, I'm finding it hard to engage with anything that requires much thought. I stare despondently at the stack of literature on my bedside table instead of reading it. Emails from the Criterion Channel taunt me. Galleries that I would normally pop into after work now inundate my inbox with promises of virtual openings and exhibitions. In this brave new world of solitary artistic engagement, it's tough to know where to start. This Wednesday afternoon, however, I received a note from [DC Moore Gallery](#) that seemed distinctly different. It was [the first installment](#) of the space's From the Studio newsletter—personal notes from DC Moore artists on life and work in social isolation. The inaugural letter is written by Eric Aho, a Vermont-based painter who most recently exhibited at the gallery in 2018. This isn't an invitation into the sterile space of an online gallery but rather into the artist's country home. Aho takes us on a morning walk to his studio across the Saxtons River falls. The impasto and lively blue-greens of the paintings he shares are a direct reflection of the craggy, wet landscape. "We can joke that life in Vermont is a form of social distancing under normal circumstances," Aho writes, but "something is different ... Time *feels* different." [The second installment](#), sent today, is an update from Robert Kushner, the bright pinks and lilacs of his paintings jumping off large, Matisse-like canvases. These notes read like long letters from old friends, a welcome gesture in times of isolation. —**Elinor Hitt**