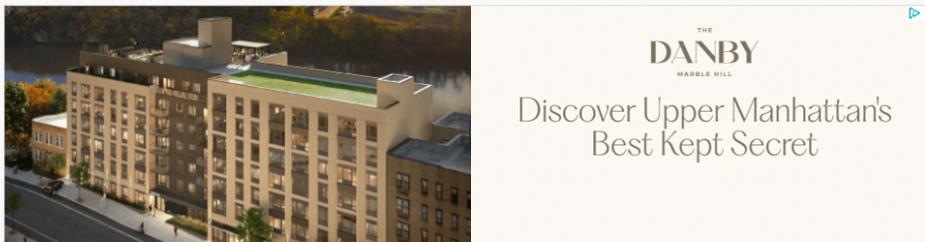


ADVERTISEMENT



## What to See in New York Art Galleries This Week

Share full article



Christina Forrer's "Eight," from 2017, at the Swiss Institute. Courtesy of the artist and Grice Bench, Los Angeles; Swiss Institute

April 13, 2017

### CHRISTINA FORRER

Through April 23. Swiss Institute, 102 Franklin Street, Manhattan; 212-925-2035, [swissinstitute.net](http://swissinstitute.net).

[Christina Forrer](#), who was born in Switzerland and lives in Los Angeles, brings a barbed sensibility and a spectrum of rich colors to the often benign art of weaving. As seen in "[Grappling Hold](#)," her outstanding New York debut at the Swiss Institute, she evokes conflict and malevolence with satirical skill. Her inspirations include Hannah Ryggen (1894-1970), the Swedish-born Norwegian artist whose large anti-fascist weavings from the 1930s were among the [standouts at Documenta 13](#) in 2012.

Neither as ambitious in size nor as explicit as Ryggen's, Ms. Forrer's weavings contain ambiguities for us to sort out. She uses color to complicate things, especially in terms of skin color and therefore race. In "Two," a blond pink-skinned woman either yells at or warns the purple-skinned man standing at her side. He looks horrified or scared, but at something beyond the weaving's edge.

A range of skin tones, ages and social signifiers are displayed among the people lined up in "Eight." But most of them look extremely alarmed at whatever is beyond the edge, except for the two men at the front of the line, who grin maniacally, enjoying themselves. Several sizes of figures descend the long vertical shape of "Gebunden," or "Bound," perhaps representing, as the news release indicates, different generations damaging, or even killing, their offspring. It also reads like an allegory of the powerful and the powerless, with a red Boschian devil in a lower corner devouring, one hopes, the evil ones.

There are studies and other works to consider here; they all confirm Ms. Forrer's substantial gifts for both imagery and narratives.

ROBERTA SMITH



Scooter LaForge's "Joy Division and Subtraction," a mixed-media work from 2017, at Theodore:Art. Courtesy of the artist and Theodore:Art, Brooklyn

## SCOOTER LaFORGE

Through April 30. Theodore:Art, 56 Bogart Street, Brooklyn; 212-966-4324, [theodoreart.com](http://theodoreart.com).

For some people, downtown Manhattan in the 1970s and '80s was a pageant of performance, visual art and fashion winding its way through nightclubs, shops, galleries and the subway system. Scooter LaForge didn't live there during that era. But he has designed clothing for Madonna and Debbie Harry, among others, and "wearable art" for Patricia Field, who sold Jean-Michel Basquiat's early painted T-shirts and Keith Haring's wares in her Eighth Street boutique. You can also see — and touch and taste — art that channels that moment in Mr. LaForge's ["Everything is Going to Be OK" at Theodore:Art](#) in Bushwick.

Mr. LaForge's bent is toward Expressionism, recalling the Neo-Expressionism that was popular in the '80s, the manic Neo-Surrealism of George Condo, and the comics-to-graffiti-to-canvas style of Kenny Scharf. Some of the works here have clever titles, like "Joy Division and Subtraction" (2017), referring to the post-punk band Joy Division, or a series of paintings — "Sneezy," "Dopey" and "Grumpy" — that update Disney's 1937 filmic take on the German fairy tale about Snow White. The show also has jewelry titled after prescription drugs and a Halloween-like installation with pink cobwebs.

On Sundays, the proceedings include a portrait studio where visitors can have their likenesses drawn (by Mr. LaForge and the painter Joel Handorff), and a Candy Pharmacy collaboration with [Faye Scott-Farrington](#) that features edible versions of Prozac and Viagra (that is, capsules filled with Pixy Stix powder and other confections). These add G-rated fun to the exhibition — a wan facsimile of the after-hours debauchery for which downtown was

### Editors' Picks



'He Opened the Safe and Took Out All the Cash That Was There'



After 'Love Island,' Rob Rausch Was Wary of 'The Traitors'



On 'S.N.L.,' the President Wishes All Who Celebrate a 'Happy World War III'

famous and in which nostalgia has replaced a wicked hangover, or worse.

ADVERTISEMENT



Free trial  
**Enterprise-caliber  
IT service desk software**

ManageEngine  
**ServiceDesk Plus**

**Learn more**

MARTHA SCHWENDENER



Todd Bienvenu's "Watersports," from 2016, at yours mine & ours. Courtesy of the artist and yours mine & ours

## TODD BIENVENU

*Through May 14. yours mine & ours, 54 Eldridge Street, Manhattan; 646-912-9970, yoursmineandoursgallery.com.*

Todd Bienvenu paints both oil and acrylic in a faux-naïf style of broad approximate strokes, bright high-contrast colors and heavy impasto. Like his technique, his subjects — including, in [the current show](#), big feet, rear ends and a plastic bag blown against a chain-link fence — take full account of the cheap disposability of figurative images in the internet age. But there's a lot more underneath them.

There's painterly skill, as in the New York skyline in "Room With a View," a perfectly pitched riff on dentist-office photo-realism with soupy, children's-book clouds. There's the display of self-consciousness every good painting needs these days. See "Watersports," which shows 20 figures cavorting in and around a squarish swimming pool, with its color wheel for a beach ball, its double entendre for a title, and its reference to Géricault's "[The Raft of the Medusa](#)."

Most important, there's a love of paint in itself so clear and contagious that it almost makes all the figuration look like a pretext. Examine the naked back in "Room With a View," dashed off in a patchwork of brown, pink and brick-red; the squiggly water in "Watersports"; or "Thank You," a portrait of a plastic shopping bag whose layers of crisscrossing strokes have the methodical space-covering glee of papier-mâché.

ADVERTISEMENT

WILL HEINRICH



Suzanne Caporael's "721 (The days' noise)," from 2016, at Ameringer, McEnery, Yohe. Courtesy of the artist and Ameringer, McEnery, Yohe, New York

## SUZANNE CAPORAEI

*Through April 22. Ameringer, McEnery, Yohe, 525 West 22nd Street, Manhattan; 212-445-0051, amy-nyc.com.*

Suzanne Caporael's latest paintings — she numbers them sequentially, with the [current show's](#) being in the low 700s — are divided into flat, irregular blocks of deep color with slightly blurry edges. The blocks themselves might pass for recessive Rothkos, pulling in a viewer's gaze instead of glowing out to meet it. But the compositions as a whole look more like rice paddies at night. They're distinctly horizontal in effect despite hanging on the wall, and the narrow boundaries between colors have all the silent force of property lines.

Sometimes a color or a figure jumps forward, like a lime-green square in "721 (The days' noise)" or the dark central mass in "718 (The ploughman's line)." But what makes the paintings at once so hard to look at and so hard to look away from is that they are really all background. Shapes and lines take form slowly, like shadows at night. In a row of smaller canvases in the gallery's back room, Ms. Caporael makes freer use of bright yellows and pinks against what is clearly a light-gray background. Yet even here the depth extends only to two and a half dimensions, like a diagrammatic expansion of each painting's layers or a column of shifting screens.

WILL HEINRICH



An installation view of "Bullet Through Glass," at Lyles & King, with, from left: an untitled abstraction by Thomas Fougeirol; Jo-ey Tang's vertical display of red playing cards, "Quickly Card the Cutting"; and Mr. Fougeirol's series of small canvases. 2017 Thomas Fougeirol/Artist Rights Society (ARS), New York; Jo-ey Tang and Lyles & King

THOMAS FOUGEIROL, JO-EY TANG, HAROLD EDGERTON

Through April 30. Lyles & King, 106 Forsyth Street, Manhattan; 646-484-5478, [lylesandking.com](http://lylesandking.com).

Thomas Fougeirol and Jo-ey Tang organized “[Bullet Through Glass](#),” their joint show at Lyles & King, around Harold Edgerton’s 1962 photograph of the same title. That famous image by Mr. Edgerton, a professor of electrical engineering at M.I.T. who died in 1990, shows a drooping bullet with a slightly blunted tip just after it has pierced a sheet of plexiglass; he captured it with a strobe light. More than 50 years later, this technology is commonplace, but the photo remains hard to believe, because it so baldly violates our ordinary experience of time.

It’s this vein of strangeness that the two artists tap in this show. Mr. Tang does it, in collaboration with Mr. Fougeirol, by filling imperfections in the gallery floor with macadamia milk, a gluey substance that has dried over the course of the show into a kind of white paint. Mr. Fougeirol, who has the catholic equanimity of a physicist, does it with a series of process-based oil paintings.

ADVERTISEMENT



One untitled large canvas near the gallery’s entrance, made with broken glass from the street, black dust from his Ridgewood, Queens, studio and plenty of white paint, displays a streaky abstraction that splits the difference between the aftermath of a car crash on a rainy day and a starscape. Sixteen small canvases in the back, ranging in color from utility gray to celestial blue to shiny black, were made by carefully slicing the surface off a drying painting and pinching it, folding it, or, most effectively, setting it out in the rain to record each passing drop with a vivid little crater.

WILL HEINRICH

*A correction was made on April 15, 2017: An art review on Friday about “Everything Is Going to Be OK,” an exhibition of Scooter LaForge’s work at Theodore:Art in Brooklyn, misstated the day when visitors can have their portraits drawn at the gallery. It is Sundays (through April 30), not Saturdays.*

When we learn of a mistake, we acknowledge it with a correction. If you spot an error, please let us know at [corrections@nytimes.com](mailto:corrections@nytimes.com). [Learn more](#)

A version of this article appears in print on April 14, 2017, Section C, Page 22 of the New York edition with the headline: [Galleries](#). [Order Reprints](#) | [Today’s Paper](#) | [Subscribe](#)

See more on: [Lyles & King \(Manhattan, NY\)](#)



## The Vast World of Art and Design

- **Chimney in Search of a Home:** Kelly Akashi, an artist, [was one of thousands who lost their houses in last winter’s Eaton wildfire](#) in Los Angeles. Her sculpture for the Whitney Biennial marks one year of slow recovery.
- **Van Gogh’s Yellow:** The artist gave prominence to the color during a happy period that produced some of his most famous works. [But it can have many different associations](#), an exhibition shows.
- **Lions for the Lunar New Year:** In a San Francisco garage, Corey Chan and his team [create giant, spectacular beasts to lead the festivities](#).
- **Edmonia Lewis:** A 19th-century sculptor of Black and Indigenous ancestry was acclaimed, then overlooked. [But a groundswell of scholars and artists are keeping her flame alive in new projects](#).

Mamdani Appoints New York's Next Culture Czar

Noguchi Envisioned a More Open New York. New York Wasn't Interested.

Global Economy Is Facing the Prospect of Another Profound Shock

Watch the Moon Turn Blood Red During a Total Lunar Eclipse

After 'Priceless' Violin Flies on Lap, Lufthansa Changes Carry-On Rules

For Actually Good Chicken Breast, Try One of Our Top-Rated Recipes

The Birthrate Is Plunging. Why Some Say That's a Good Thing.

3 Victims of the Austin Bar Shooting Are Identified

Reporters Seek Comment. What Happens Next May Surprise You.

Carolyn Bessette Kennedy's Wardrobe Finds a New Obsessive Audience

Reference Manual for Judges

Opinion: How to Think About Trump's War With Iran



Architecture Prize Responds After Tom Pritzker's Epstein Ties Surface



Gathering Force in the Art Market: Female Collectors



With Bends, Crinkles and a Cool Decor Makeover, Carol Bove Takes the Guggenheim

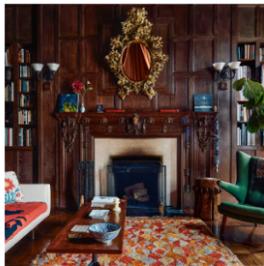
Editors' Picks



A Crisis in the Alps: Airbnb, Climate Change and Americans



At Gucci: Bodies, Bodies, Bodies



Our Favorite Living Rooms

ADVERTISEMENT

Advertisement for Adobe Creative Cloud with text 'Expresa tu creatividad' and 'Probar ahora' buttons.

The New York Times

Go to Home Page »

NEWS

- Home Page
U.S.
World
Politics
New York
Education
Sports
Business
Tech
Science
Weather
The Great Read
Obituaries
Headway
Visual Investigations
The Magazine

ARTS

- Book Review
Best Sellers Book List
Dance
Movies
Music
Pop Culture
Television
Theater
Visual Arts

LIFESTYLE

- Health
Well
Food
Restaurant Reviews
Love
Travel
Style
Fashion
Real Estate
T Magazine

OPINION

- Today's Opinion
Columnists
Editorials
Guest Essays
Op-Docs
Letters
Sunday Opinion
Opinion Video
Opinion Audio

MORE

- Audio
Games
Cooking
Wirecutter
The Athletic
Jobs
Video
Graphics
Trending
Live Events
Corrections
Reader Center
TimesMachine
The Learning Network
School of The NYT
inEducation

ACCOUNT

- Subscribe
Manage My Account
Home Delivery
Gift Subscriptions
Group Subscriptions
Gift Articles
Email Newsletters
NYT Licensing
Replica Edition
Times Store

