



THE NEW YORKER



GOINGS ON ABOUT TOWN: ART

“COME LIKE SHADOWS”

This absorbing if uneven group show, curated by the art critic David Cohen, takes its title from a line from “Macbeth,” but its mood is more playful innuendo than Shakespearean doom. Facts, context, and details are obscured by intrusions, overlaps, and absences. The figures in Steve Locke’s erotic lithographs perform sexual acts on invisible partners, and in Kerstin Drechsel’s sketchily painted scenes in a lesbian night club the viewer is implicated as a voyeur. Some works illustrate their inclusion too literally (a starkly Hopperesque scene of a house by Duncan Hannah), while others feel like they wandered in from another show (Will Cotton’s fashion illustrations of the actress Elle Fanning). The high point is an energetic Matt Bollinger painting in which, like a layered off-register silk-screen, a boy’s face is shown twice, as if recording the passage of time. Through Feb. 16.

December 18 – February 16

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JAN. 20 2014