Jo Baer, Anne Neukamp, and Diane Simpson

There are many surprises in this pleasing, varied three-woman show, but the biggest is Baer’s fleshy contribution. The oil-on-canvas triptych Facing, Turning (Intro/About), Cleaving (Apart/Together), 1978–79, departs significantly from her austere Minimalist vocabulary, depicting pastel penile forms and feminine curves against a worked, neutral ground. Crisp graphic motifs rest against an expressionist backdrop in paintings by Neukamp, a young Berlin-based artist. Simpson provides dimension with her architectonic constructions, like the cheekily titled Underskirt, 1986, which resembles a building riven vertically.