The New New York

Get to know the influencers, artists and supertalents who'll be shaping NYC for years to come. (You'll be able to say you knew them when.)

Happy Birthday to Us!
We think we look pretty good for 20. #conceited
**Dana Schutz**

Petzel Gallery, through Oct 24

When the New York Observer published a “First Annual Art World Review of Previews,” Brooklyn painter Dana Schutz’s upcoming exhibition at Petzel Gallery was pegged as the clear winner. Its verdic came as no surprise: The artist’s popularity has increased steadily over the past 12 years. In two versions of the show’s title canvases, snarling masses of figures are jammed in corporeal jigsaw puzzles, while in *Lion Eating Its Tamer*, Schutz revisits her obsession with bodies consuming each other and themselves. *As Normal as Possible* portrays a glassy-eyed driver’s internal struggle to appear sober during a traffic stop. Most entertaining of all is *Assembling an Octopus*, in which beachgoers participate in a strange, erotic seaside life class. Paintings like theses are so effortlessly likable that even haters may relent when faced with Schutz’s interlocking compositions of people, objects and glowing colors. —Michael Wilson

THE BOTTOM LINE The artist makes being good look easy.

**Keltie Ferris**

Mitchell-Innes & Nash, through Oct 17

Keltie Ferris continues to make some of the jazziest abstract paintings around. Several are absolute knockouts, combining blurred passages of spray paint with massed rectangular patches that suggest blown-up pixels, created with a computer paint program. Lines of sprayed dots in orion form a syncopated maze of bright color against a field of dark blue and green, while the smoldering acidic hues in *Cleopatra* radiate out of a dull mud brown like a sunset on a weathered ’70s van, fed through a Photoshop filter. The way Ferris deploys hard and soft edges wreaks havoc on our apprehensions of pictorial depth. The artist also includes drawings featuring imprints of her body obscured by motifs echoing her canvases. Ferris’s intention may be to draw attention to the bodily gestures behind the paintings, but the idea seems regressive when her canvases so readily conjure the digital. Her gloriously idiosyncratic paintings have plenty of personality on their own. —Joseph R. Wolin

THE BOTTOM LINE Paintings that affect with allusions to digital effects.

**Critic’s picks**

By Art editor Howard Halpert

“Elizabeth King: Compass” Since the 1980’s, King’s sculptural and stop-motion animated videos have deepened the uncanny valley into a veritable chasm of weirdness filled with figures resembling hybrids of Hans Bellmer’s disarticulated Poupées, Morton Bartlett’s child mannequins and automotive crash test dummies. Danese/Corey, 511 W 22nd St (212-223-2227, danesecorey.com). Through Oct 10.

“Roy Lichtenstein: Greene Street Mural” Pop Art maestro Roy Lichtenstein created this 18-by-96-foot wall mural in 1983 for Leo Castelli’s cavernous space at 142 Greene Street in SoHo. Now, more than 30 years later, Gagosian Gallery presents a full-scale replica of Lichtenstein’s piece. Though a copy, it still conveys the wow factor of the original. Gagosian Gallery, 555 W 24th St (212-741-1111, gagosian.com). Through Oct 17.

Claudia & Julia Müller, “Umkehrschub” This collaborative duo from Switzerland is a sister act, which means their professional relationship is likely conditioned by a deep familial one. Their work is an eclectic if esoteric combination of wall murals based on found personal snapshots, ceramics and largely abstract monoprints on canvas. Maccarone New York, 630 Greenwich St (212-431-4977, maccarone.net). Through Oct 17.

Walter Swennen, “At My Own Risk. Couldn’t Be Better” Well respected in Europe, this Belgian painter, now nearing 70, was a poet before turning to art, and there is something of poetry’s disassociative allusions in his absurdist mix of naive, cartoonish imagery and painterly flourishes. Gladstone Gallery, 515 W 24th St (212-206-9300, gladstonegallery.com). Through Oct 17.


Also on view this week

ISA GENZKEN

The German artist pushes the envelope with assemblages that include mannequins dressed and bussed in bizarre ways. —David Zwirner, 519 W 19th St (212-727-2070, davidzwirner.com). Through Oct 31.

ADRIÁN VILLAR ROJAS

A sleeping giant resembling Michelangelo’s David during naptime forms the centerpiece of this show. —Marian Goodman, 24 W 57th St (212-977-7160, mariangoodman.com). Through Oct 16.

EMILY MAE SMITH


BARNABY FURNAS

Furnas’s new paintings may be largely abstract, but they maintain the brutal tone of his prior takes on America’s sociopathic history. —Marianne Boesky Gallery, 509 W 24th St (212-680-9889, marianneboeskygallery.com). Through Oct 10.

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