



THE NEW YORKER

ART

KNIGHT'S MOVE

Fionn Meade curated this ambitious, if usual-suspect-heavy survey of new tendencies in New York sculpture. The show lifts its title from a 1923 text by Victor Shklovsky, which asserts that the power of art lies in its capacity to communicate “things as they are perceived and not as they are known.” The premise justifies Meade’s inclusion of a fair amount of work that might be called “post-sculpture,” either filmed or photographed (works by Alex Hubbard, Erin Shirreff, Sara VanDerBeek, and Tamar Halpern stand out). Objects that suggest an alternate utility—Ohad Meromi’s platform as stage, Mika Tajima’s storage rack as screening room—look especially strong. The neo-Constructivist, oddly architectonic, and provisional are in; figuration is not. One noteworthy exception: Tom Thayer’s eccentric bale of turtles lurking in the basement. Through July 26.

May 2 - July 26