



Installation view

## Matt Hansel



**THESE DAYS, LOWER** East Side galleries are chockablock with emerging painters who've consigned to history the debate over the medium's efficacy. So, it's interesting that youngish artist Matt Hansel appears to indulge this issue in his show "BLACKOUT." Referencing Old Master techniques, pop culture, and modern and abstract art, he uses revivalism to recast an old argument.

A gallery statement associates *blackout* with World War II air raids, but another connotation—a loss of consciousness accompanied by amnesia—seems more pertinent here. In one series, the word appears as a comic-book-cover title above compact fields of grays littered with pictorial fragments, expressionistic brushwork and Cubistic fractures. At the bottom edge of each

painting, a trompe-l'oeil porcelain figurine sits with its back to the viewer as if gazing out of a window with the shade drawn tight.

Elsewhere, Hansel offers his take on Théodore Géricault's masterpiece *The Raft of the Medusa*, substituting an easel-bound painter for the original's shipwrecked survivors. The figure itself is an amalgam of Dutch still-life elements clumped into a Frankenstein monster of exhausted tradition.

Hansel's nihilism makes you wonder what he's getting at—that art history is a flat circle doomed to spin in an ever-looping circuit? A grim proposition, though not one completely unsupported by our cultural moment.

■ **Howard Halle**

→ yours mine & ours gallery, 54 Eldridge St (646-912-9970, yoursmineandoursgallery.com). Through Mar 24.

## Andrea Joyce Heimer



**PERSONAL PAIN IS** given a Homeric gloss in Andrea Joyce Heimer's exhibition, which is based on an existential what-if: Under a 2015 law in her native Montana, Heimer—who, according to the show's catalog, doesn't know her biological parents—has the option of finding them by unsealing her birth records. Her latest paintings depict imagined scenarios of just such a reunion. Needless to say, they're fraught with conflicting emotions.

Heimer's approach borrows from ancient Greek vase decorations and medieval bestiaries. Her compositions appear less painted than inlaid, with bits of figures and suburban settings fitted together like marquetry. Just as

odd are the paintings' long titles: Penciled on the walls, each is a haiku that swings from rage to equanimity.

In one scene, the artist decapitates her parents. In another, she dances with long-lost siblings who don't exist. In still another, she portrays the oedipal anxiety of unwitting sexual encounters with relatives.

The mosaic quality of her work also suggests a jigsaw puzzle; in that respect, Heimer's canvases recount an Odyssean

quest for the final piece. She may someday undertake such a journey. In the meantime, her show stands as the ultimate expression of identity art. ■ **HH**  
→ Nicelle Beauchene Gallery, 327 Broome St (212-375-8043, nicellebeauchene.com). Through Mar 11.



*My brothers and sisters and I will have the same framework if I can find them., 2017*

## TIME OUT LOVES

Our top picks this week



### GRANT WOOD

As this survey shows, Wood captured the Depression-era Midwest as an American Eden perturbed by dark undercurrents of emotional repression.

→ Whitney Museum of American Art, 99 Gansevoort St (212-570-3600, whitney.org). Fri 2-June 10.

### CYPRIEN GAILLARD

A kind of globalist flâneur, French artist Gaillard tours the nighttime landscapes of three cities—Berlin, Los Angeles and, oddly, Cleveland, Ohio—in his latest video installation.

→ Gladstone Gallery, 530 W 21st St (212-206-7606, gladstonegallery.com). Through Apr 14.

### CHRIS MARTIN

This reliable artist's new works are now on view, combining representation and abstraction as well as naïveté and sophistication in colorful, eccentric compositions.

→ Anton Kern Gallery, 16 E 55th St (212-367-9663, antonkerngallery.com). Thu 1-Apr 7.

### JAY DEFEO

Explore the connections between Surrealism and DeFeo, a Bay-area artist associated with the Beat scene of late-'50s San Francisco, through a selection of photos, collages and drawings that were made between 1955 and 1986.

→ Mitchell-Innes & Nash, 534 W 26th St (212-744-7400, miandn.com).

Thu 1-Apr 7.