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'Design for Living'

Through June 24. Foxy Production, 2
East Broadway, Manhattan;
212-239-2758, foxyproduction.com.



One of the portraits in Ann Hirsch's colored-pencil diptych, "Red period/Blue period with Tanner and Eta," 2018, at Foxy Production. Credit: Charles Benton/Foxy Production, New York

Three young artists explore the complicated intimacy of color and line in this elegant group show named after a Noël Coward play.

Louis Fratino's magical portraits of friends and lovers capture the last moment of distance that precedes an erotic communion: Though the pictures are all perfectly clear, so is every separate mark that makes them up. Two sexually engaged male couples, in two small pencil drawings, are composed of nothing but curving lines: Long, taut ones to outline their muscles, shorter hatchmarks to model them, and razor-sharp but gently bowed eyebrows and noses. The subject of the oil painting "Tristan dancing, purple lights," with one hand on his head and his eyes shut, is a kaleidoscopic diagram of his own blissed-out feeling, and the central figure of "Three blue nudes (Tristan, Me, Ben)" is divided straight down the belly, like a sardine, between silver and white.

Two scribbly figures drawn on deep red and blue paper in Ann Hirsch's colored-pencil diptych "Red period/Blue period with Tanner and Eta" struggle to assert themselves against backgrounds of overpowering anxiety, while the raised lines that cover Jacolby Satterwhite's 3D-printed "Metonyms" are based on drawings left behind by his mother, who suffered from schizophrenia and died in 2016. Painting over these frantic lines with fuzzy patterns of yellow and purple, Mr. Satterwhite softens their mood without obscuring any detail.

WILL HEINRICH