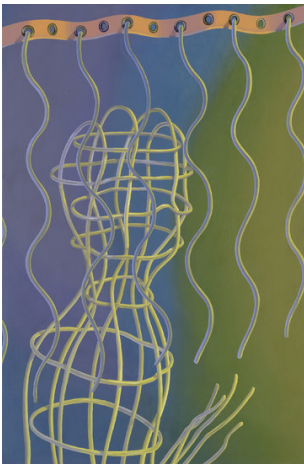




On Sascha Braunig's Trippy Canvases, Op Art Meets Surrealism



The artist Sascha Braunig's "Valance," 2014-15, is one of the works on display in a solo show opening tonight at Foxy Production.

Credit

Courtesy of the artist and Foxy Production, New York

The New Museum's recently opened triennial exhibition "Surround Audience" has largely been praised for its embrace of genres influenced by technological advances — so it's a bit curious that one of the show's most talked about talents is the thoroughly analog painter Sascha Braunig. Based in Portland (Maine, as opposed to the West Coast bastion of progressive proclivities), Braunig creates portraits that have frequently been described as a merging of Op Art and Surrealism. She terms her approach "superficial realism," as the undulating, trippy forms she commits to canvas are faithful interpretations of still lives she stages herself. Typically, she molds and lights sculptures as the subject of each piece, before entering a meditative state in which she skins her creations with ornate patterns.

Tonight, Braunig opens a solo show at Foxy Production in Chelsea. While her works on view at the New Museum are poetic extrapolations drawn from specific body parts — beige brain coils or a bust with a missing heart coated in harlequin diamonds — her newest series often shifts attention onto the canvas itself. "Valance," for example, features a spaghetti-wrought figure intermeshed with cords dropping from the grommets of some sort of curtain — a horizontal indicator of Cartesian order. In "Saccades," a head and neck composed of shiny white spheres, like bubbles or gumballs, emerges from a background of the same, which is understood to extend beyond the limits of the frame. Consistently, Braunig brings to life humanoid characters devoid of humanity, in whom flatness and dimension find an uneasy equilibrium —

work that is surprisingly conversant, given her medium, with the supersensory digital processes of so many of her peers.



Braunig's "Saccades," 2014.

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Courtesy of the artist and Foxy Production, New York