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ART

Srijon Chowdhury

In Chowdhury's eerily beautiful world, the mythic and the contemporary merge. The Bangladeshi painter, who now divides his time between Portland, Oregon, and L.A., channels the macabre effervescence of Odilon Redon in the centerpiece of his New York debut, at Foxy Production (viewable on the gallery's Web site). Titled "Pale Rider," the canvas recasts the fourth Horseman of the Apocalypse as a woman on a spectral mount; the incongruous backdrop of vibrant wildflowers behind a lattice of text takes some cues from the Viennese Secessionists. (Size doesn't translate onscreen, but it's worth noting that the picture is sixteen feet long.) Other paintings, including a still-life of clementines, a nighttime view of Notre Dame, and portraits—of a father and child, a female Narcissus in jeans, and a Christlike male nude holding a glowing rose—seductively blur gender roles and art-historical lexicons.— Johanna Fateman (foxyproduction.com)