

# THE NEW YORKER

## GALLERIES—DOWNTOWN

### Sascha Braunig

Meticulous, delirious paintings by the young Maine-based phenom borrow tricks from Op art and Surrealism, while posing decidedly contemporary questions about the fate of the female form in virtual space. Braunig's world is neon-lit and barren but for warping grids and armatures of what look like high-tech alloys and silicone. In the painting on paper "Study for Tenterhooks," stretched coral-colored latex appears to shield a wire figure, her head flopping back on a folding neck. A leitmotif in these seductively bizarre works is a downcast female figure in profile, walking in low heels—she appears both illuminated by acid-yellow light and bathed in lurid red. The show includes one curious and compelling bronze sculpture: the talismanic wild card "Cuirasse," a voluptuous breastplate formed from what looks like wavy spaghetti. *Through April 2.* (Foxy Production, 2 E. Broadway. 212-239-2758)