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Galleries

ANOKA FARUQEE

Through April 8. Koenig & Clinton,
459 West 19th Street, Manhattan;
212-334-9255, koenigandclinton.com.

Intelligence manifests in painting in many ways. In Anoka Faruqee's work, it appears in the meticulously researched and virtuosic interaction of color and pattern. Ms. Faruqee was initially inspired by Josef Albers's "Interaction of Color" (1963) — she teaches art at Yale University, as did Albers — but her second show at Koenig & Clinton, "Rainbows and Bruises," also draws upon the Op Art painter Bridget Riley's writings on the Post-Impressionist Georges Seurat.

To make her linen-on-panel paintings, she applies different layers of pigment, sometimes based on the CMYK model — that is, the four-color photographic process that incorporates cyan, magenta, yellow and black — with specially fabricated steel combs, and moves the paint across the surface to create abstract circular, wave and moiré patterns. She then sands the paintings to achieve a smooth, flat effect.

There is a digital neatness to the works — except when you look at the sides, where the paint and the clear gel filling the negative space left by the combs are allowed to ooze over the edges. Glitches, accidents and mistakes made with the combing process are preserved like fossils or amber in the carefully sanded surfaces.

The final effect is disruptive and uncanny. Because of Ms. Faruqee's palette, her paintings feel weirdly spectral and photographic; because of the layered patterns, the surfaces appear to be moving at times.

In the same way Seurat and Ms. Riley worked with color and pattern when the technologies of their time — like electric lighting for Seurat and television for Ms. Riley — were altering human vision and perception, Ms. Faruqee's work serves as an analog counterpoint to pixels and liquid crystal displays. She has created rigorous works that engage the eye, the body and the brain and make you think about how we perceive and process visual information today.

MARTHA SCHWENDENER



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Clockwise from left, Dena Yago's "Sleeping Spinner" in felt, at Bodega; a work from Anoka Faruqee's "Circle" series, at Koenig & Clinton; and Jeff Donaldson's "Soweto/So We Too" (1979), at Kravets Wehby.