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GALLERIES—DOWNTOWN

CLARA BRÖRMANN

The young German painter approaches her medium like an archaeologist at a dig. In each of the nine severe canvases here, abstract patterns—waves and bands, irregular networks of lines—are layered atop one another, then partially sanded or torn and layered again. The results can resemble scruffy distortions of Suprematist gestures or nearly obliterated fields. A fine example is “The Day Before” (the title is a play on Edward Munch’s creepy bedroom scene, “The Day After”), in which a barely discernible background is occluded by a white forest of curves. Through Dec. 22. (Beauchene, 327 Broome St., 212-375-8043.)

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