

THE NEW YORKER

ART

KARIN SCHNEIDER

September 15 2016 - October 20 2016

The Brazilian artist reboots historical modernism without any apparent anxiety of influence (no small feat) in this rigorous, elegant show. Sixteen square monochrome paintings, all nearly black, are mounted on a steel armature; Schneider's copy of a 1928 painting by Tarsila do Amaral intones the Brazilian avant-garde just as the monochromes channel Ad Reinhardt. The paintings are subject to yet another intertextual wrinkle: they are sold with the understanding that another artist must be allowed to paint over them in the future. For Schneider, quotation and adaptation are not ends in themselves but, rather, efforts to dismantle the tyranny of style—a necessary step to insure that art is valued as more than an asset.

Lévy

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