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GALLERIES—DOWNTOWN

KRISTIN BAKER

Baker's paintings, which favor explosions and crash-and-burn racetrack scenes as their subjects, have the thrilling charge of action movies. There's

more to it than adrenaline, though: her methods are as tightly choreographed as those of a special-effects master. Using an arsenal of futuristic supplies—acrylic, PVC, and Mylar, worked with tape, knives, and squeegees—she organizes tumultuous scenes into precise shards of light and color with the brightness and acid clarity of jello. The resulting surfaces are slick, but still gripping. Here, she expands her repertoire to address art-historical subjects. A riff on Géricault's "Raft of the Medusa" imagines it unpeopled and overcome by tattered waves; in a twist on Ab Ex gesture, frenzied brushstrokes are isolated, cleaned up, and tidily placed in the picture plane. High-tech, high-gloss, high-concept, highly engaging. Through April 14. (Drinch, 18 Wooster St. 212-343-7300.)

