

work resounds with the vivid
ers and ethos of early modern-
paintings from the Fauves and
pressionists to one-person
vements like Edvard Munch,
ert Pinkham Ryder or Forrest
ss — as well as traditional
inese landscape painting.
colic, pastoral and erotic, many
those painters were struggling
th the effects of industrializa-
n on both the landscape and
man psyche. Wong found in
nting — and their example — a
cent tool for translating his
perience and depicting the
ffling, distressing and beautiful
orld around us.

ARTHA SCHWENDENER

Mona Chalabi

through September. Brooklyn
Museum, 200 Eastern Parkway,
Brooklyn. 718-638-5000;
brooklynmuseum.org.

art is great, but have you ever
stopped to really look at the won-
der of a tree? The outdoor plaza
of the Brooklyn Museum has been
taken over by “The Gray-Green
Divide,” a site-specific installation
by the New York-based British
data journalist Mona Chalabi that
got me thinking about the con-
trasting pleasures and privileges
of both seeing art and spending
time in nature. Her ink and col-

Dan Voinea and Jeane Cohen

Through Aug. 27. Slag Gallery, 522
West 19th Street, Manhattan.
212-967-9818; slaggallery.com.

One of the first paintings you may encounter upon entering Slag gallery is Dan Voinea’s “Exposed” (2022), which consists of a frightened, psychically unbalanced or just plain strange man standing upright in the upper reaches of a tree, seemingly waiting for rescue or the rapture. Keep looking; it gets weirder in this Romanian artist’s exhibition, “Daily Routine to Avoid Inner Balance.” I feel that Voinea doesn’t want balance, but instead wants to teeter on the verge of psychotic break or a breakthrough. All the paintings, like “Performance” (2022), demonstrate Voinea’s allegiance to bountiful, profligate color in oil paint, sharpened to a cutting edge in the depicted leaf blades, but dulled and smeared to indecipherability in the faces and bodies of the combatants wrestling for some obscured prize.

In the larger adjacent gallery, your looking is even more rewarded by the work of the New York-based artist Jeane Cohen. Her show, “Waxing Glimmer,

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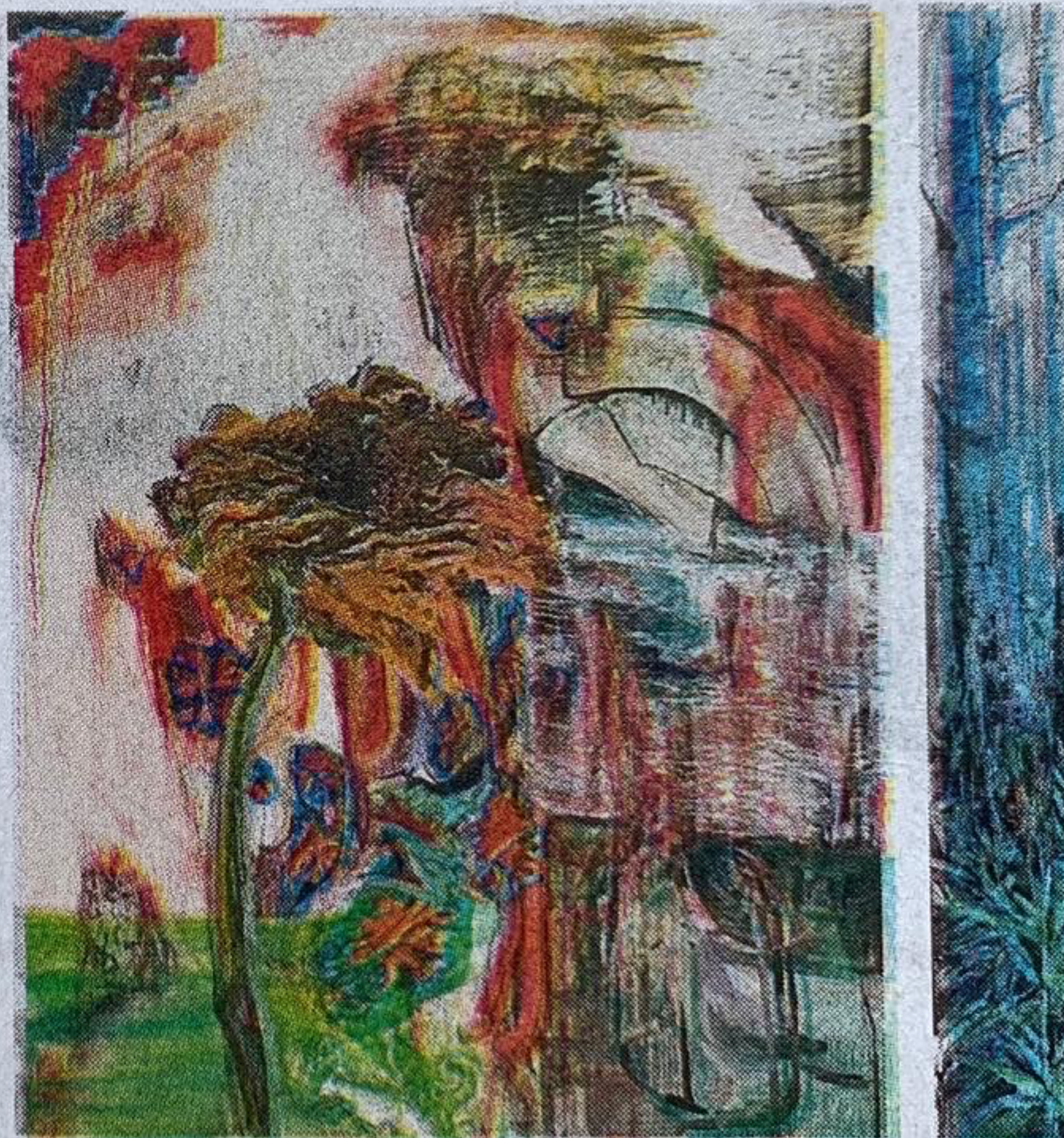
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Shedding Beams," deserves the time you should want to take with this show. Horses, flowers, trees and the moon overlap in "Ludic Midnight" (2021), forming a crowded, chromatic symbiosis. It may take you a while to see the owl in "Acclimating to a Hostile Environment (Owl Hunts Sunflower)," but it's there, eyes gleaming like an alien sun. It's almost enveloped by a diluvial wash of white as if Cohen glimpsed between the trees the forest's ancient glacial past. Cohen's paintings, remind me of Jennifer Packer's and teach me about seeing, as a necessary act of carefully parsing out her visual abundance.

As plodding as August can be, these paintings can add color, liveliness and wonder to your lethargic summer days.

SEPH RODNEY



VIA JEANE COHEN AND SLAG GALLERY

From left: Jeane Cohen's "Acclimating to a Hostile Environment (Owl Hunts Sunflower)" (2021), in her show "Waxing Glimmer, Shedding Beams"; and [unclear] (2022), in his show "Daily Routine to Avoid Inner Balance," b