

Lisa Yuskavage

David Zwirner

Morphing images of innocent greeting-card Kewpie dolls into riveting paintings of centerfold sirens with massive breasts, Lisa Yuskavage continues to revel in her lurid paradise of oversexed kitsch. To render these exhibitionistic beauties, Yuskavage has raised the late TV host Bob Ross's technique of feathered highlights and happy little trees to eerie heights he hardly could have imagined.

A motif of striped socks in wonderfully acidic colors tied most of the works in this show together. *Reclining Nude* (2009), for example, features a curvy young woman in thigh-high orange and green stockings exposing herself on a lawn at night; she is partially illuminated by a toxic golden glow that turns her face and genitals unnaturally pink. And in *The Smoker* (2008), an aquatic symphony of phosphorescent hues teased out of a deep green ground, another sultry teenager in extra-long socks wades in a bedroom filled with water that threatens to engulf her powerful thighs.



Lisa Yuskavage, *The Smoker*, 2008, oil on linen, 60" x 42" x 1¼".
David Zwirner.

Landscape back-grounds in other works made Yuskavage's bombshells even more monumental. *Travelers* (2008) is a portrait of a voluptuous pixie posing like the Great Buddha of Kamakura in front of a marsh. Down a low walkway behind her, a line of pilgrims proceeds toward some pine-covered mountains; the figures diminish in size as they fade into the distance. It's as if they were leaving the idol they worship behind.

The love/hate dynamic played out between Yuskavage's grotesque subject matter and her technique's tender beauty is what gives the work its fascinating tension. Tacky childlike faces placed on porn-inspired adult bodies seems pedophilic, yet the sexualization of form and color results in a piercing expression of painting's sensuality.

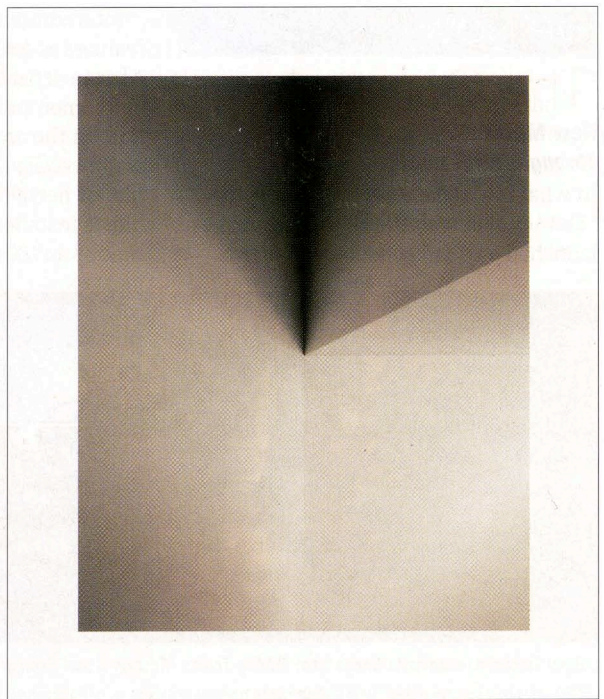
—Elisabeth Kley

Luisa Lambri

Luhring Augustine

For decades, museums, galleries, and homeowners have aspired to create the perfect white box—a neutral backdrop enabling art to be viewed in a distraction-free environment. Luisa Lambri seems to mock that goal, covering the gallery's pristine walls with photographs that highlight, even celebrate, the oddities, imperfections, and variances that enliven masterpieces of Modernist architecture.

While focusing on the overlooked corners of great spaces—in this show her subjects were the Álvaro Siza-designed Centro Galego de Arte Contem-



Luisa Lambri, *Untitled (Centro Galego de Arte Contemporánea, #08)*, 2008, Laserchrome print, 29½" x 25".
Luhring Augustine.

poránea in Santiago de Compostela, Spain, and Frank Lloyd Wright's Kentucky Knob, a home in Dunbar, Pennsylvania—Lambri adheres to a minimalist esthetic. Her prints are in neutral tones, and she shows them serially. So the viewer's attention is captured first by the strange angle at which planes meet or the harsh contrast between abutting materials, and then by the barely perceptible shifts in shadows from one print to its nearly identical neighbor.

Three prints of precisely joined planks in Wright's ceiling offered a black-on-black study of parallel lines. More intriguing were the six prints showing a corner where a beam and two walls come together at the Spanish museum. Because of the tight cropping and the point of view, all the angles seemed off, and the changing shadows made it difficult to tell where the light was coming from.

The most successful works were three images in a small back gallery. Centered on three walls, the large photographs showed a floor of white marble tiles meeting a white plaster wall. It was nearly impossible to take these in all at once, but no matter which way you turned, you felt just a step away from entering the depicted space.

—Eric Bryant