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GOINGS ON ABOUT TOWN: ART

MICHELLE SEGRE

Two years ago, the mid-career sculptor took a big risk that paid off, moving beyond her signature twilight-zone realism—painted sculptures, often in beeswax, of giant mushrooms, chicken bones, and free-floating eyeballs that might be termed voodoo vanitas—and toward a more abstract, rough-and-tumble, less monolithic approach. (Here, Segre hints at this leap into the unknown with her prevalent use of the International Blue favored by Yves Klein, who famously made a leap of his own.) The star of this tight installation of three sculptures and a tomato-red wall jam-packed with drawings is “Self-Reflexive Narcissistic Supernova,” in which one of the artist’s old mycological sculptures acts as a launching pad for a drawing-in-space, lines of colorful yarn from which a constellation of dried mushrooms dangles. Through March 15.

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