

# THE NEW YORKER

## GOINGS ON ABOUT TOWN

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ART GALLERIES—DOWNTOWN

### Ellen Lesperance

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There's a wistful rigor to the hand-pixelated compositions in the Portland, Oregon, artist's first solo exhibition in New York. Her quietly colorful gouache paintings on tea-stained paper are based on archival images of sweaters made and worn by the members of the Greenham Commons Women's Peace Camp, who maintained a presence at the U.S. Air Force base and nuclear-weapons stockpile in Berkshire, England, for nearly two decades, beginning in 1981. Inspired by knitting charts, Lesperance reverently diagrams the women's designs. Symbols—a pair of snakes, a flying witch, an overlapping dove and missile—mingle with more traditional geometric patterns. In a subtle, touching twist on a familiar feminist-art gesture, the “women's work” of knitting is not reclaimed from the domestic sphere but, rather, celebrated as a subcultural form already ennobled by radical forebears.

—*Johanna Fateman*