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The New Yorker
GALLERIES – DOWNTOWN

Tom Johnson / Carrie Moyer

Two contemporary renditions of social realism are on view here. Tom Johnson calls his style “better social realism”; the show includes sculptures made with slabs of white ceramic shaped vaguely into body parts and studded with pencil drawings of fashionable women, reminiscent of Robert Longo’s “Men in the Cities.” But the better social realism is in Carrie Moyer’s paintings, which transforms logos and images from twentieth-century resistance movements into quasi-abstract paintings. Moyer downloads her images from the Internet, then prints them on transparent plastic and projects them on canvas, creating compositions like, “Chromafesto (Emma Goldman 1.2),” which combines the peace and female symbols with an abstract, logo-like portrait of the radical anarchist and feminist.

Through Jan. 18. CANADA, 55 Chrystie St. 212-925-4631.)

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