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MIRANDA LICHTENSTEIN

Lichtenstein's photographs would not be out of place in MOMA's current "New Photography" roundup; like much of the work there, it's brainy, polished, self-conscious, and deliberately opaque. But it's also intriguingly layered and beautiful in a style that recalls Liz Deschenes, Walead Beshty, and Eileen Quinlan, other shrewd and seductive artists. Lichtenstein explores several strategies here, all of which involve obscuring or refracting the image: flowers almost dissolve behind colorful moiré or checkerboard patterns; the heads of singing women hover on the edge of perception in white-on-white images. And, in an 1896 film that Lichtenstein splashed with color and projects on curtains, the dancer Loie Fuller radiates free love in a rain of psychedelic light-show effects. Through Dec. 18. (Dee, 545 W. 20th St. 212-924-7545.)