

people from the standard entrance and exit." As Price sings, in French, "Love is a rebellious bird," thoughts turn to the speeds of life—swift for a bird, slow for a tree—and the increasing threat of human beings to the natural world.—*Andrea K. Scott (Through May 19.)*

Doreen Garner

JTT

DOWNTOWN In 2018, thanks to the efforts of protesters, the city removed a Central Park statue of "the father of modern gynecology," J. Marion Sims, who performed involuntary surgeries on enslaved women without anesthesia. Garner makes the medical abuse of African-American women the subject of her illuminating work, countering such monuments with mournfully gruesome sculptures. For her debut with the gallery, the Brooklyn artist presents five chilling new objects made of fleshy silicone, slick urethane plastic, and synthetic hair, among other materials. In "Olympia," the black maid and the white courtesan portrayed in Manet's famous painting are reduced to surreal sex organs positioned on dark-stained wooden shelves. "Betsey's Flag"—its title a reference to both Betsy Ross and to one of Sims's unconsenting "patients"—is a damning revision of Old Glory's stars-and-stripes design, sewn from skinlike brown strips.—*J.F. (Through May 26.)*

Fairfield Porter

Cunningham

DOWNTOWN Eight small oil studies exemplify the urbane nonchalance of this American painter, who was also an influential art critic. Made near the end of his life, while Porter was teaching at Amherst College (he died in 1975, at the age of sixty-eight), the canvases concisely capture his New England environs. A vista of trees, quietly resplendent in their fall foliage, and a wintry scene of the college grounds are fully articulated; by contrast, one untitled work, identified as a "view of large green tree," is a blur of speedy gestures, as if observed from a car window. (Porter held tight to representational painting during the height of Abstract Expressionism, but he wasn't immune to the movement's appeal.) This compact show also includes several spidery preparatory drawings—nothing to write home about—and an earlier, much larger portrait, "Jerry," from 1955. Set at a breakfast table, it depicts the artist's blasé teen-age son, dressed neatly for school but still in his slippers.—*J.F. (Through May 24.)*

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