

THE NEW YORKER

ART GALLERIES—DOWNTOWN

Michele Abeles

This enigmatic show places Abeles near the head of the pack of young artists who are working through the problems that digitization poses for photography—call them the Pictures Generation 2.0. Abeles's tiled sculptures, which house digital collages of images from her past shows, lend an ironic, material heft to the fact that, when they circulate online, photographs are really just lines of code. Rephotographed pictures of checkout clerks' hands (a deadpan nod to art as commodity) are displayed on tablet and computer screens that have been smeared with water, saliva, and lotion, as if in a futile attempt to reunite them with physical bodies.

Through Dec. 18.

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