

Philip Pearlstein

Betty Cunningham

In this latest series, Philip Pearlstein has pairs of sylphlike women languish around a variety of unlikely playthings: a

multicolored butterfly, a goose, a toy boat, and a neon Mickey Mouse sign. While keeping his figures realist, the 86-year-old painter experiments with the effects of tilting angles in his compositions. He lets the picture plane tip dangerously for-

ward, disorienting viewers.

The objects look very much out of place next to the nude figures, their livid blues and greens contrasting sharply with and appearing more animated than the pasty, slumping models. The combination of studied flesh tones next to flat, bold colors seems awkward, but it is through these complex compositions that Pearlstein, the accomplished hand, shows off his abilities. In *Two Models with Balloon Chair and Mickey Mouse* (2007), for example, Pearlstein contends with the difficult pattern of a carpet warped by an inflatable chair, which simultaneously refracts garish neon blues. But he pulls off the trick with ease. Model and prop improbably gel instead of jar.

Pearlstein paints from life, a painstaking enterprise whose time-consuming nature is revealed in his models' listless expressions. He treats his figures and their surrounding accouterments with equal detachment. The Mickey Mouse sign recurs throughout the series, and one painting even includes the dog from the logo of the British music store HMV.

—Constance Wyndham

at Gagosian's two Chelsea spaces.

The optimistic—or perhaps ironic—titles *A Computer Which Will Solve Every Problem in the World/3-12 Polygon* (1984) and *13, 14, 15 Meter Rows* (1985), like the works, mix the utopian,



Philip Pearlstein,
*Two Models with Examination
Chair and Butterfly Kite, 2006,*
oil on canvas, 48" x 48".
Betty Cunningham.

the technologically progressive and the matter-of-fact. De Maria, along with other artists of his generation, pioneered the use of industrial materials deployed in series, systematically and usually straightforwardly.

On loan from Rotterdam's Boijmans Van Beuningen Museum, *A Computer*