

BLOUIN modern painters

Sarah Awad

Diane Rosenstein // September 12–October 10

Though devoid of human figures, Awad's "Gate Paintings" recall the very gendered and gentrified spaces of 19th-century works like Goya's *Majas on a Balcony*, 1800–10, or Manet's *The Balcony*, 1869. Familiar metal-gate patterns trace through haphazard fields of abstract color. Nominating these decorative elements as worthy sites of inquiry, the paintings play the game of figure/ground and characterize the surface of the canvas as a liminal screen. These might be the peripheries of any private property, from the modest to the palatial, and we could be in just as easily as out. —Grant Johnson



Unter den Linden, 2015.