

THE NEW YORKER

GOINGS ON ABOUT TOWN: ART

“LA CARTE D’APRÈS NATURE”

The landscapes of the Surrealist painter René Magritte (three are on view) inspired this compelling show, curated by the German photographer Thomas Demand, which critiques nature as many would have it—tame, groomed, innocuous. Nothing is as it seems, starting with the disorienting installation—a labyrinth based on a drawing by Martin Boyce. A refrigerator carved from wood is painted to look real (by newcomer Kudjoe Affutu), while metal trees, planted outdoors in the mid-nineteen-twenties by Jan and Joël Martel (seen here in photographs), are decidedly fake. The show is heavily populated by Luigi Ghirri’s deadpan snapshots of European grottoes and parks; Magritte aside, other highlights include August Kotsch’s 1865 photographs of foliage, and “The Well-Shaven Cactus,” Ger van Elk’s deadpan 1970 film of a succulent meeting an electric razor. Through Oct. 8.

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