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Curtis Talwst Santiago / Hilary Pecis Uffner

DOWNTOWN Two artists offer fresh visions of a mythic past (Santiago) and a charmed present (Pecis). Santiago's bright landscapes and dioramas—tiny scenes housed in vintage jewelry boxes—concern an imagined ancestor, inspired by the African knights portrayed in paintings of the Portuguese Renaissance. The Canadian artist, who lives in Lisbon, also brings his personal Avalon to life with larger sculptures, fictional artifacts including a beaded suit of armor. There is a studious yet playful realism at work in Pecis's paintings of L.A., from street corners to a natural-history-museum display of raptors. The compositions—interlocking fields of matte color—have a cartographic quality and also recall paint-by-numbers. Pecis has a knack for sun-dappled surfaces, and she anchors her scenes with specific details. In "Camellias," a vase of flowers rests atop books whose subjects are a set of keys: Betty Woodman, Eva Hesse, Georgia O'Keeffe.—*Johanna Fateman (Through June 24.)*