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What to See in New York Art Galleries This Week



An installation view of "Bullet Through Glass," at Lyles & King, with, from left: an untitled abstraction by Thomas Fougeirol; Jo-ey Tang's vertical display of red playing cards, "Quickly Card the Cutting"; and Mr. Fougeirol's series of small canvases.

2017 Thomas Fougeirol/Artist Rights Society (ARS), New York; Jo-ey Tang and Lyles & King

Thomas Fougeirol and Jo-ey Tang organized "[Bullet Through Glass](#)," their joint show at Lyles & King, around Harold Edgerton's 1962 photograph of the same title. That famous image by Mr. Edgerton, a professor of electrical engineering at M.I.T. who died in 1990, shows a drooping bullet with a slightly blunted tip just after it has pierced a sheet of plexiglass; he captured it with a strobe light. More than 50 years later, this technology is commonplace, but the photo remains hard to believe, because it so baldly violates our ordinary experience of time.

It's this vein of strangeness that the two artists tap in this show. Mr. Tang does it, in collaboration with Mr. Fougeirol, by filling imperfections in the gallery floor with macadamia milk, a gluey substance that has dried over the course of the show into a kind of white paint. Mr. Fougeirol, who has the catholic equanimity of a physicist, does it with a series of process-based oil paintings.

One untitled large canvas near the gallery's entrance, made with broken glass from the street, black dust from his Ridgewood, Queens, studio and plenty of white paint, displays a streaky abstraction that splits the difference between the aftermath of a car crash on a rainy day and a starscape. Sixteen small canvases in the back, ranging in color from utility gray to celestial blue to shiny black, were made by carefully slicing the surface off a drying painting and pinching it, folding it, or, most effectively, setting it out in the rain to record each passing drop with a vivid little crater.

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