
Art in Review

■ Adrian Saxe, part jeweler, part painter

■ Rosemarie Trockel, hard on herself ■ Jindrich

Styrsky's photographs ■ Pretty in pink?

Portia Munson

Yoshii Gallery
20 West 57th Street
Manhattan
Through Oct. 22

Portia Munson's "Pink Project" was among the standout images in last year's "Bad Girls" show at the New Museum. It consisted of hundreds, possibly thousands of found pink objects spread out on a table like a nightmarish Tupperware display. Most of them were small, inexpensive, made of rubber or plastic, and created for the use of women or children. They included hair curlers, pacifiers, fake fingernails, dildos, combs, flowers, dolls, pincushions, plastic-foam meat trays, a small "pro choice" button, and even several varieties of deadly looking packaged snack food.

In her first New York solo gallery show, Ms. Munson has reconstituted her alternative universe of things

pink project;

pink behind the protective glass of two vitrines, perhaps in a sly acknowledgement of their recently elevated status in the art world. She has lined up objects, like beside like, in one case, but has dumped them willy-nilly from the top into the other as if her curatorial patience had finally snapped.

Both assemblages generate a number of ideas, from how a culture infantilizes women and then markets that notion of femininity, to the way practically everyone shapes a sense of self through the accumulation of disposable things. Ms. Munson picks up these threads in the paintings included in the show. Pink again figures into some of her still lifes, but their real interest lies in the way they infuse simple domestic objects — a cloth covered with raspberry stains, a wig in a box, a plastic doll — with a Surrealist melding of nostalgia, humor and a somewhat creepy sensuality. Altogether, Ms. Munson has produced a solid debut.

HOLLAND COTTER