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GALLERIES—CHELSEA

TOM BURR

An air of coded meaning—of longing and loss—attends objects in which the stripped-down language of minimalism shifts from detached to deeply personal through the use of prosaic materials: men's T-shirts, wool blankets, rows of theatre seats. (The code cracks itself in the show's final room, where panels are papered with pages from a *Playboy* interview with Tennessee Williams, in which he speaks with remarkable candor about coming out of the closet.) The prize for economy of means goes to "Untitled Pink Piece," a painting made by attaching a rose-colored blanket to a big piece of plywood with upholstery tacks, simultaneously conjuring a spartan bed, a sagging body, and an exhausted abstraction. Through April 26. (Bortolami, 520 W. 20th St. 212-727-2050.)

VIVA