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Lucy Dodd

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After entering the gallery through a beaded curtain patterned like an American flag—the show’s title, “May Flower,” riffs on the founding of the U.S., and also on celebrations of spring—viewers encounter a circle of mystical-looking chairs, arranged around “Prince Porcupine,” a canvas leaning against a column on the floor. Like the works mounted on the surrounding walls, the painting’s amber depths and jet-black clouds are achieved not with conventional paint but with flower essences, Tetley tea, cuttlefish ink, and yew berries, among other substances. With titles like “The Flight of Aunt Goose” and “Slowly Snail . . . Time Is Creation’s Bubble,” the artist seems to invite viewers to read her radiant works like Rorschach tests for pagan rites.