## BLOUINModernpainters

## Sarah Awad

Diane Rosenstein // September 12-October 10

Though devoid of human figures, Awad's "Gate Paintings" recall the very gendered and gentrified spaces of 19th-century works like Goya's Majas on a Balcony, 1800–10,



Unter den Linden, 2015

or Manet's *The Balcony*, 1869. Familiar metal-gate patterns trace through haphazard fields of abstract color. Nominating these decorative elements as worthy sites of inquiry, the paintings play the game of figure/ground and characterize the surface of the canvas as a liminal screen. These might be the peripheries of any private property, from the modest to the palatial, and we could be in just as easily as out. —Grant Johnson