

NEW YORKER

GOINGS ON ABOUT TOWN

May 7, 2007 page 13

GALLERIES—CHELSEA

DELIA BROWN

Pauline Kael described “Les Biches,” Claude Chabrol’s 1968 film about love affairs among an heiress, an artist, and an architect, as “a languorous exercise in classy eroticism”—a description that applies just as easily to Brown’s small drawings reimagining scenes from that movie in contemporary New York. The heiress (here called Caprice, and drawn as a self-portrait) lounges in a white coat and watches the artist (called Felicity) at work in a park; her predatory gaze suggests seduction, the acquisitive lust of the collector, and the allure of bohemian life. Sex, violence, and conversation over drinks ensue; the relationship is a tug-of-war that pits wealth and comfort against art and freedom. Despite the modesty of the medium, the drawings are creamy confections—they look luxurious, in fact. The melodramatic battle between Caprice and Felicity is played out as much in the style of the drawings as it is in their content. Through May 5. (D’Amelio Terras, 525 W. 22nd St. 212-352-9460.)