

# THE NEW YORKER



ART

## **EBERHARD HAVEKOST**

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Diehard fans of painting probably know Giovanni de Paolo's 1445 masterpiece, "The Creation of the World and the Expulsion from Paradise," which often hangs at the Met. One sublimely weird detail, a disk of concentric rings encircling a landscape, could be an emblem of painting itself—the mystifying union of abstraction and representation. It may come to mind in Havekost's daringly syncopated show, and not just because its title is "Expulsion from Paradise Freeze." (Cinematic freeze-frames are relevant here). Havekost's paintings shift, radically but precisely, in tone, scale, and subject matter. "The de Kooning Dream," a gooey tangle of brushstrokes, and "Sweet Exorcist," a monochrome expanse of the shade of peach often called "flesh," share the walls with a cropped portrait of parted lips and a nine-foot-tall image of a cracked iPhone, among other strange and deft pictures.

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