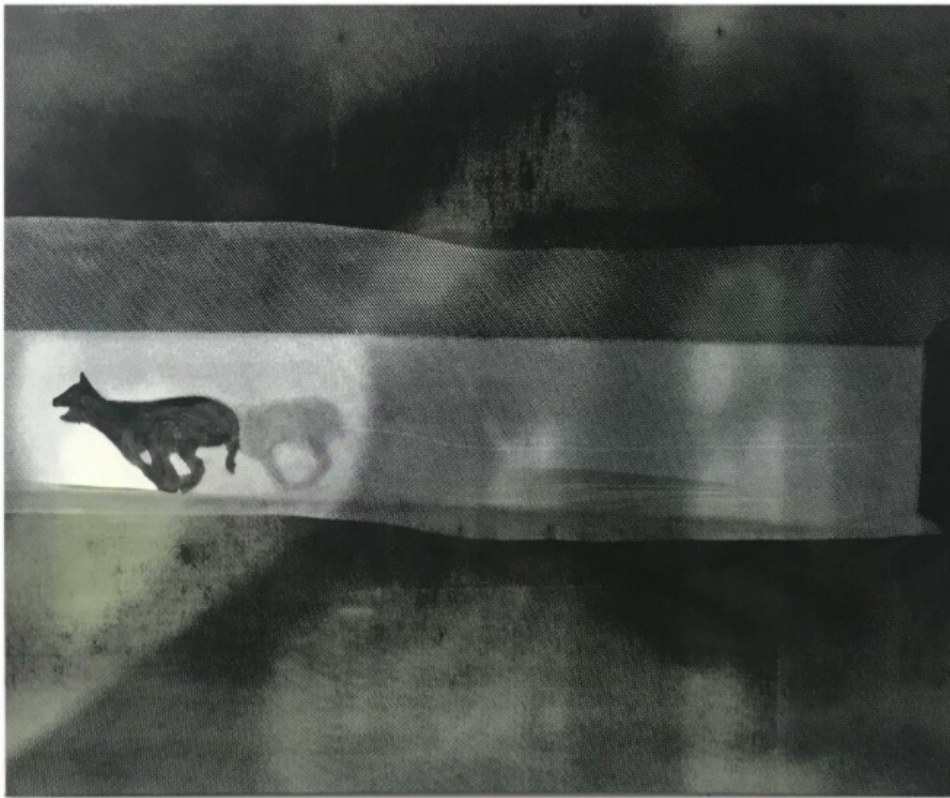


Tanya Leighton

# The New York Times

## 'K as in Knight'

Through March 14. Helena Anrather, 24 & 28 Elizabeth Street, Manhattan. 917-355-7724; [helenaanrather.com](http://helenaanrather.com).



Ambiguity is the subject of “K as in Knight,” an unusually well-conceived group show organized at Helena Anrather Gallery by Blake Oetting and Megan Yuan. Not the ambiguity of unclear information, but of information that doesn’t quite match the world it’s depicting. Starting from the title, with its familiar but still magical silent letter, every work in the show presents a slightly different spin on ambiguity as a kind of information in itself, a way of transmitting mood or invoking multiple ideas at once.

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A pair of acrylic and charcoal paintings by Kate Mosher Hall show something like desert highway scenes in low light, while Julia Wachtel's painting "The Disappearance of the Sign" vertically sections and grays out an Old Milwaukee Beer ad. A vegetable cage set in a baby's shoe, by Michael E. Smith, suggests a growing and spreading plant while also making you feel its absence. Two gray ceramic hoops by Manal Kara, with photo-printed cotton insets, are weirdly charming, while Walter Price's drawing "Eye Witness" is transfixing but inconclusive. A white man in boxing trunks holds up a wad of playing cards and cash; a Black woman in silhouette, maybe pregnant, kneels crying before him; several onlookers point accusing fingers. One of these, as indicated by a dotted line, is tracing a square in midair, while the artist himself has drawn a rectangle around the whole image. Just who is calling what a square?

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