



THE NEW YORKER

Two Norwegian polymaths, Gardar Eide Einarsson and Matias Faldbakken, join forces with the Los Angeles sculptor Oscar Tuazon for a reverberant collaboration that explores ideas of coarseness: material, political, rhetorical, sexual. Einarsson and Faldbakken have papered the gallery's windows with prints of an Oslo government office that was damaged in a terrorist attack in 2011. To conjure up the office's walls, which were decorated by Picasso, Tuazon places concrete slabs around the gallery; they've been blasted with impressions of Faldbakken's drawings, leaving the floor strewn with powder. Scattered about are casts of sex furniture—this helps to illuminate the show's title, which was lifted from a New York *Post* headline about Dominique Strauss-Kahn. Through June 1.

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