



THE NEW YORKER

GALLERIES—CHELSEA

JONAS WOOD

Wood's paintings are extremely likable—although “reassuring” might be an equally apt description. Like fashion designers or musicians that draw on styles of earlier eras, Wood has hit on a formula that is at once familiar and fresh. He borrows heavily from David Hockney (the palette), Stuart Davis (the spasmodic, decorative abstraction), and Alice Neel, whose 1970 portrait of Andy Warhol feels like a template for the whole show. The high points are the details: hands and faces that go Cubist just when they seem to resolve. Wood's “Double Self-Portrait,” in which the artist sports a leisure suit and tie, is the best place to start, although “Guest Room,” plastered with family portraits in which nearly everyone holds a mangy pet, is pretty fabulous, too. Through Aug. 10. (Kern, 532 W. 20th St. 212-367-9663.)