



Heather Bennett, *Untitled* (Emanuel Ungaro), 2001.

Peculiarly Pink

Luxe, through May 11
(see 57th Street area).

Luxe's inaugural show focuses on that most paradoxical of colors: pink. Associated with unthreatening girlishness, pink is the color of genitals, sunsets, plastic flowers and the gay-rights movement. From porn to polyester, pink is also the color of suburban desire. Pink is simultaneously artificial and corporeal, tender and trashy. In Luxe's airy exhibition space, these tensions are put provocatively on display like an appealing array of conceptual candy.

Lisa Roy's photograph of a cruise ship's vacant dining room before dawn displays the blend of tradition and fantasy inherent in vulgar design. The baroque abundance of the decor—as seen in a hot-pink table setting under a slick neon-and-chrome window frame—combines equally inauthentic versions of postmodern chic and the luxury travel of a bygone era.

Aspirations to class are also evoked in Heather Bennett's lush reprise of an Emanuel Ungaro ad. In the original, Kate Moss clutches her bare breast and arches her body as if in mid-orgasm. In Bennett's self-portrait, the artist resembles a suburban consumer of commercial fantasies who's working too hard for glamour and missing its secret completely. Bennett appears as a vision that is part bride, part soap-opera star; her dress is too ruffled, her hair too stiff and her makeup too obviously applied. Although Bennett is, in fact, prettier than Moss, she can't approximate Moss's allure, brilliantly underscoring fashion's brew of desire and unattainability.

Pink as a symbol of physical desire is best expressed here in Marcia Lyons's silk curtains, which are digitally printed with the pattern of her own taste buds. Like the other strong works in "Peculiarly Pink," Lyons's splashes and splatters of pink seem flashy, tacky, light and cute while at the same time speaking to our most basic appetites.—*Ana Honigman*