THE NEW YORKER

GOINGS ON ABOUT TOWN

ART

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RAHA RAISSNIA

The ghosts of Moholy-Nagy, the Russian Constructivists, and Stan Brakhage haunt Raissnia's second solo show at the gallery. An installation using manipulated found film strips and reworked slides is projected onto a wall, and accompanied by a minimalist soundtrack (by Charles Curtis). Architecturally abstract paintings are less interesting than the multimedia piece, though they take the same raid-the-vaults approach to art history, harking back to early Abstract Expressionism, when palettes pared down to stark black-and-white were the rage. Through Oct. 19. (Abreu, 36 Orchard St. 212-995-1774.)