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THE NEW YORKER

GOINGS ON ABOUT TOWN: ART

“A BROKEN INHERITANCE”

In 1944, when the French sculptor Niki de Saint Phalle was thirteen and attending the Brearley School, in Manhattan, she was expelled for painting the fig leaves on white statues red. That transgression will come as no surprise to viewers of the artist's outré 1973 film, “Daddy,” which she made in collaboration with Peter Whitehead. The baroque fever dream is a psychodramatic revenge fantasy (and unsuitable viewing for children). On the walls, fraught scenes of family dynamics by the French artist Philippe Perrot—whose figures, at times, suggest beefed-up Egon Schieles—derive their strange palette from a combination of paint and the medical disinfectant Betadine. The show's hidden treasure continues the theme of mending wounds: a cluster of talismanic sculptures by the Swiss artist Loredana Sperini, fashioned from remnants of porcelain figurines salvaged from the rubble in postwar Berlin. Through Aug. 2.

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