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Kenneth Blom

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By Mario Naves

Devotees of painting will forgive Kenneth Blom's slick affectations if only because the formula he tweaks is sharp and smart. The Scandinavian artist is making his U.S. debut at Jason McCoy Gallery with five medium-sized canvases, each of which isolates lone figures within streamlined architectural spaces. The cloistered air of dehumanization recalls Francis Bacon and the chilly, second-hand remove, Gerhard Richter; a soupçon of Neo Rauch supplies a frisson of historical dread. Flesh, photography and alienation, then, determine Blom's pictorial and thematic tics. If the resulting paintings don't offer fresh insights, they do reiterate them with clean efficiency. "Summer" and "Leave," in particular, denature their romantic impulses with brisk, assembly-line precision.

Through Mar. 6. [Jason McCoy Gallery](#), 41 E. 57th St., 212-319-1996.