



NEW YORK

The New Nymphs

William Villalongo revises the Rococo, replacing the French masters' powdery-white, frolicking 18th-century figures with black women and men and updating their delicate, fussy brushwork with bold planes of color and a kind of retro '70s aesthetic. His second show at **Susan Inglett**, in New York, from October 21 through December 4, contains around 15 of these intriguingly edgy bacchanalian scenes. Inglett, who first noticed Villalongo's work in the 2005-06 "Frequency" group exhibition at the **Studio Museum in Harlem** (where he held a residency), says she was drawn to his melding of Rococo refinement and aristocratic sensibilities with the mass imagery of today's

*William Villalongo uses paint, paper, and velour flocking on panel in his *Untitled (Water Nymphs)*, 2009.*

popular culture. She is not alone in her recognition of the Brooklyn-based artist's talents: He begins a three-year teaching stint at Yale this fall.

—EMMA ALLEN