



Review: Downtown galleries seem like small spaces to encounter the paintings of [#ChristinaBanBan](#), but it is the close encounter with urban co-habitators that is her object of study. BanBan monumentalizes the figures of everyday New Yorkers with a nod to the aestheticized approach of Botero and the fat feminist attitude of Jenny Saville. Her new work on view at [@1969gallery](#) marks a departure from a looser expressionist figuration towards a strong neo-classical figure that manages to hold its space on the canvas while maintaining the squishy lopped-togetherness of Rubens' putti, the rounded anti-gravity of Renoir. Emphasized here are the mounds of flesh, but they are rendered in flat areas of color that avoid the fetishistic probing eye of traditional figure painting. The title of BanBan's show "24-hour Booth" refers to the mysterious signs in subway stations that we all seem to accept. Working in New York suits BanBan well, as she has quickly picked up on the experience of being pressed up against one another and still striving for some respect from (and mystery in) the Other. "Christina BanBan: 24-hour Booth" is on view through Sunday, February 24 at 1969 Gallery, 103 Allen Street, New York, NY and she will have work in [@daneseorey](#)'s group show "Personal Spaces" opening February 28th. Pictured: *Soft Care*, 2018 acrylic on canvas 60 x 72 inches (150 x 180 cm)

(originally self-published on Instagram, February 22, 2019)