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LOWER EAST SIDE

Biraaj Dodiya and Heidi Lau

Through April 15. Bureau, 178 Norfolk Street, Manhattan; 212-227-2783, bureau-inc.com.



Heidi Lau's "The Mountains Are My Dialect" (2023), glazed ceramic and cast glass. via Heidi Lau and Bureau, New York; Photo by Dario Lasagni



Biraaj Dodiya's painting "Split Caves," from 2023. via Biraaj Dodiya and Bureau, New York; Photo by Dario Lasagni

The pairing of Biraaj Dodiya's paintings and Heidi Lau's sculptures makes their show "Shadow Speak" seem more like a single immersive installation than a collection of works by two distinct artists. Lau's sculptures of glazed ceramic and cast glass feel at once ancient and futuristic, as if they render a new world emerging from some still-boiling primordial goo that's busy consuming an old one. Recognizable elements like faces, hands and what appears to be a wolf can be discerned within the forms. This New York-based sculptor's works rest on the floor or on table tops or are mounted to the wall, as in two column works made by stacking segments of ceramic reliefs. Many feature cast glass resembling sea anemones or Buddha's hand citron, a fruit that looks like a lemon crossed with a human hand.

If Lau's work manifests the otherworldly with fragments of the familiar, Dodiya's ethereal abstractions fill out the mood with both atmosphere and structure. This Mumbai-based painter's large oil-on-linen works recall aspects of Clyfford Still, as in the dominant green and purples of "Split Caves" (2023) that play against blue, cream and washy tones of black. Her most interesting works incorporate painted wooden planks flanked on one or both sides by smaller paintings on linen, sometimes with painted steel boxes anchoring the column- or cross-like assemblages to the floor. Dodiya's architectural rigor contrasts nicely with Lau's more organic pieces. In combination, these artists' strengths magnify one another, creating a dreamy, fantastical world. JOHN VINCLER