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## ART

Black Femme: Sovereign of WAP and the Virtual Realm

You probably know the song “WAP,” by Cardi B and Megan Thee Stallion. Now, from the impressive mind of the first-time curator Christiana Ine-Kimba Boyle, comes another body-centric hit: the six-person show “Black Femme: Sovereign of WAP and the Virtual Realm” (on view at the Canada gallery, in Tribeca, through April 10). Here the acronym stands for “wireless



Art work by Caitlin Cherry / Courtesy the artist and Canada

application protocol,” and the feminist hook is the overlap of the physical and the digital in new figurative representation. The idea is perhaps best expressed in Caitlin Cherry’s deliriously glitchy, nearly nine-foot-long oil painting “Her Burnout Tesseract” (pictured above). A glass-bead-and-Jacquard tapestry by Qualeasha Wood is a pixelsque ode to the power of daydreams; the ballerinas in Emily Manwaring’s ebullient acrylic group portrait get a textural lift from peacock feathers and sequins; and Op-art sleeves meet surreal landscapes in the high-style divas painted by Delphine Desane. Sydney Vernon ambitiously combines video, pastel, charcoal, paint, and an X-ray in two tender reflections on familial love and loss. And Kenya (Robinson) almost steals the show with her video “Patriot Games,” which intercuts footage of Whitney Houston singing the national anthem at the 1991 Super Bowl with a YouTube video of two young men awestruck by her greatness.

— Andrea K. Scott