and coined the portmanteau "femmage" to describe her ebullient, intricate, textile-and-paint compositions. By maintaining that domestic craft techniques and materials could also be used in fine art, Schapiro lit the path for countless artists who followed; this exhibition pairs examples from her œuvre with an inspired selection of paintings, assemblages, and sculptures by others, which echo not only Schapiro's formal strategies but also her politics, with tongue-in-cheek deployments of decorative elements. Ruth Root's colorful homage to her feminist-art forebears, made specifically for this occasion, is a shaped canvas with a scalloped edge, very much in the spirit of Schapiro's own fan- and heart-shaped femmages. Sanford Biggers repurposes antique quilts, embellishing their found geometry with sequins and paint to reflect on African-American traditions of abstraction. Sara Rahbar mines her Iranian-American heritage in customized Union Jacks, in which the white-on-blue stars are attended by densely sewn stripes made of decorative trim found in Kurdistan, camouflage-print military waist packs, name patches, and ammos. Through Sept. 9.

**GALLERIES—CHELSEA**

**Annette Kelm.**

The German photographer's cryptic pictures—mostly still-lifes of such subjects as flowers, fabrics, doll bills, and a miniature easel—feel at once spontaneous and carefully staged, reminiscent of the groundbreaking commercial work of the mid-twentieth-century pioneer of color printing Paul Outerbridge. "Still Life with Spring" is a pun on its title: a multicolored ceramic vase holds a vernal bouquet of people accompanied by a coiled metal tail. In the painterly "Holiday Season," rumpled daisy-print fabric provides the backdrop for a purse made from an old pair of blue jeans and leather. Cigarettes peek out of the denim pockets, alongside a spray of dried chile. In this nonchalant collision of the mass-produced and the handcrafted, Kelm puts a sly twist on the tradition of vanitas. Through May 12. (Keps, 535 W. 22nd St. 212-741-8849.)

**Erin Shirreff.**

Negative space—and outer space, too—is as assertive as physical form in the work of this New York-based artist, which toggles between photographic and sculptural, flat and deep, moving and static. The centerpiece is a wall-filling video, entitled "Son," in which colors shift slowly around a central black circle; it was inspired by the recent solar eclipse, a moment when the sun resembled a void. On other walls, large crescents and slivers of printed aluminum are arranged in deep frames; while adamantly abstract, they could pass for dioramas of phases of the moon. With speckled cyanotypes printed on pictures of sculptures torn out of books, Shirreff seems to suggest that her own spatial investigations are simply part of a continuum—a reminder that even the stillstest object is also on the move, thanks to the passage of time. Through May 15. (Sikkema Jenkins, 530 W. 22nd St. 212-929-2202.)

**GALLERIES—BROOKLYN**

**Jan Groover.**

The photographer, who died in 2012, dedicated her career to the still-life. So the heart of this section of her early works is surprising: a cache of eight-by-ten pictures of buildings, taken in 1971-72, in Hartford, Connecticut, where she was then teaching painting. Almost deftly banal, in the vein of Bernd and Hilla Becher, they transform architecture into object. There are other treasures here, too, including a lush platinum-palladium print of bottles and watering cans set against dark velvet. To make one small tripod, in 1974, Groover waited by the side of a highway until she caught a sequence of cars in primary colors. That the shots are all blurry helps the speeding vehicles move in a straight line about painting; Barnett Newman famously titled one series of canvases "Who's Afraid of Red, Yellow, and Blue?" Through May 15. (Bluem使用, 91 Water St. 212-411-0666.)