

# The New York Times

## Art Gallery Shows to See in May

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Guillaume Déneraud, “EV-05 - HEAT.RES / ABANDONED,” 2026, oil and pencil on linen  
Credit Guillaume Déneraud, Page (NYC) and Dracula’s Revenge

### Last Chance

LITTLE ITALY

## Guillaume Déneraud

Through May 30. Page (NYC) and Dracula’s Revenge, 218 Centre Street;  
917-599-8140, page-nyc.com, draculasrevenge.net.

Enchanted by the industrializing world, modernists liked to paint trains and cities; Guillaume Déneraud’s canvases portray orderly tangles of curves, bars and orbs that recall the guts of data centers.

They’re faintly Futurist, the way the forms (like a pattern of verticals in “EV-05 - HEAT.RES / ABANDONED” or the neuron-like tracks of fiber-optic threads in “EV-01 - FUME.INTRO / PENDING”), echo one another, suggesting both the mechanical prevision of a mainframe and the tick of time.

Travis Diehl, *The New York Times*  
May 7, 2026

Yet, like a labor slowdown in a factory, Déneraud's paintings have a way of missing the point on purpose. Their colors are as dusty as the palettes of Impressionists depicting dreary, modernizing Paris. Virtually every painter is resisting the hype of digital, virtual progress to some degree, even if they incorporate technology in their processes (and many do). A basic stubbornness is baked into the tired medium of painting in the age of A.I. slop.

Two abject sculptures incorporate found objects from a marine scrapyards: a water tank and a gas tank; severed hoses jut from their grimy plastic exteriors while strings of fairy lights pooled inside them generate a warm, nostalgic glow. Tech may be more complex today, but the human sensorium hasn't changed much in a century. The old tricks still comfort.

*TRAVIS DIEHL*