

What to See in Galleries in October

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This week in Newly Reviewed, Yinka Elujoba covers Alic Brock's fresh shadows, Miguel Ferrando's tender watercolors and Sofia Silva's take on memories.

LOWER EAST SIDE

Alic Brock

Through Nov. 15. Plato Gallery, 202 Bowery; 646-454-0000, platogallery.com.



Alic Brock, "The Door's Open," 2025, acrylic on canvas. via Alic Brock and Plato Gallery

It is tough to do something new with shadows since Caravaggio, but Alic Brock's exhibition "When Shadows Forget Their Master" is a fresh exploration of the subject. Brock combines airbrushed acrylics with digitally manipulated found and personal imagery, producing collages oscillating between dreams, daily sights and the wondrous.

In "The Door's Open," a woman lies on a reclined seat in a vintage car. Her face is invisible. Her pastel pink dress is folded around her, as if she were a flower. In the back seat, a rose lies in the same posture. A shadow, almost unnoticeable, falls across the length of the car. This is an image one might catch in passing, in summer, perhaps in a small European town. Yet something about the image seems unreal, as if out of a dream. Is it the extraordinary redness of the car seat, calling to mind the redness of ripe tomatoes, that makes one think of cinema?

Brock was born in Dayton, Ohio, in 1992, and now lives in Atlanta. His practice is influenced by classical European paintings, psychiatrists like Carl Jung and Jacques Lacan, and film, especially in the writings of Mahreen Junaid. Yet Brock manages to move beyond the theoretic or even the esoteric: His work is buoyed by fragments of Americana, familiar moments and cultural icons, transporting viewers to a plane where theory and real life merge to elucidate something new. *YINKA ELUJOBA*