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"And Debris," a show of new paintings and sculptures by Kate Shepherd at Galerie Lelong, made me think of Edison's quadruplex telegraph. It was one of the first to send multiple messages simultaneously over a single line. Thin white lines form figures like architectural diagrams that float over shiny, monochrome panels painted with enamel in careful horizontal strokes. These diagrams are weighted at the bottom, as if to keep the colors from floating away, or move narrowly up the middle, creating depth. But they only create depth

if you look at the figures first. If you start with the colors—some of them are like elegant, hyper-real candy; others are like the deep, dark walls of a New England fishing village—the lines seem overshadowed, perhaps even unnecessary.

Multiple signals are transmitted more effectively by the sculpture. Ms. Shepherd dismantled ordinary coat hangers with pliers, reassembled them by threes and fives in pinched and folded-over ovals, and hung them from the ceiling. In a small but magical touch of alchemy, the leftover little twists and turns of their factory shapes give the otherwise rigid wire the trembling, dynamic quality of hand-drawn lines. (These, too, could have escaped from Mr. Feiffer, or from a late William Steig cartoon.) *Hanging Wire D #16*, a gourdlike shape, is a window in the air, and the pinched mandorla of *#9* is like an artist's idea of a psychoanalyst's idea of an electrician's idea of the origin of the universe. Hung in long rows, these wires look most like sketches, two-and-a-half-dimensional enclosures of empty space. Seen alone, I suspect they would reverse themselves to form, instead of windows, solid shapes. But whichever dimension you notice first, both possibilities are there: A good line can do two things at once.