

GALLERY BEAT

John Goodrich & Mario Naves take in the local art landscape



Ella Yang



Mary K. Connelly

In/Sight = On/Site

May 30 – June 11

Salmagundi Club

47 Fifth Avenue

New York, NY

212-255-7740

Wed-Sun, 1-6 pm

Thurs, 1-8 pm

www.ellayangstudio.com | www.maryconnelly.com

Albert Oehlen

Albert Oehlen's big paintings are only deceptively shoddy, but that doesn't mean they avoid shoddiness altogether. A progenitor of the German variant of "Bad Painting," Oehlen mixes and matches Pop Art and Abstract Expressionism to deadpan effect: This time around he's doing Franz Kline once-over-lightly on top of collaged Spanish posters.

The work is simultaneously undernourished and overblown; it couldn't be more cursory. That's the point. But Oehlen's "badness" is an affectation: He knows how to knit a picture together; his slapdash compositions hold. That he's capable of doing this without fail means he's an academic. That this doesn't altogether diminish his accomplishment; it means that Oehlen is a better painter than he wants to let on. (Mario Naves)

Albert Oehlen through May 30 at Luhring Augustine, 531 W. 24th St. (near 11th Ave.), 212-206-9100

Placing Color

This traveling exhibition of work by three abstract painters, brings to The Painting Center its own dedicated website (placing-color.com), an itinerary (it's currently midway through a five-city tour) and a theme. As summarized in the handsome catalog, the show is an investigation of painting "as both a place of action and a destination."

Indeed, the installation unfolds as a succession of colorfully self-contained works. In some of the show's earlier installations, Brett

Baker demonstrated the theme with large, freestanding green or red panels that reflected colors onto gallery walls. These didn't make it into The Painting Center's smaller space, but five small, intense canvases did; their understated design of densely brushed tiers of brushstrokes—deep green shading into turquoise, or purple punctuating earth greens—vibrate with compact energy.

Carrie Patterson's largest canvas similarly didn't travel to New York, but we can absorb her colorful polyptychs of variably sized, horizontally joined canvases. The tactility of her paint-edges elegantly complements the horizontal intervals. Smaller versions, incorporating wood blocks, playfully recall the wave patterns of oscilloscopes. Meanwhile, Kayla Mohammadi's canvases of exotic, abstracted landscapes and interiors tend to dominate the installation with their sheer size. Her medium-sized painting "The Good Marriage" (2005), however, also stands out for its pictorial energy. Here, a luminous gravity of color makes a sliver of pink, atop cantilevering reds and blues, far more than just a clever conceit.

The artist's larger canvases impart earthy weight to bright, strange scenes of Maine and Panama, cunningly updating the window-framing compositions of Bonnard—an artist who knew a thing or two about placing color. (John Goodrich)

Placing Color through May 23 at The Painting Center, 52 Greene St. (betw. Grand & Broome Sts.), 212-343-1060.

Don Voisine

How many possibilities are there for black polygons? Countless ones for Don Voisine, apparently, whose geometric abstractions deal obsessively with the off-kilter. His latest paintings at McKenzie Fine Art show the same basic elements he's employed for years: the broad black forms on white fields, counterbalanced in taut designs that generate heat from coolly honed shapes. As always, a moment's observation uncovers not one black but many variations of it—matt, glossy, infinitesimally lighter or cooler—all set off by peripheral strips of color: orange-beige, acid yellow, lime-green.

The 14 paintings currently on view reveal a recent propensity for opposing diagonals. They exude the peculiar quality of frozen rotations, of twisting impulses arrested by small, critical wedges of white. Where a single, broad, black diagonal encounters the surrounding white in "Thru and Thru" (2009), it mellows—slightly—into a tapering band of charcoal gray. Bold bars of tomato red bracket the design at top and bottom, edged by the slenderest lines of yellow. Like other compositions here, it starts with a proclamation and then settles into reflective murmurs.

A single painting from 2001 shows earlier experiments with a different kind of symmetry: mirroring instead of rotational. Given the artist's highly restrained vocabulary, it will be fascinating to see what happens next. (JG)

Voisine through June 6 at McKenzie Fine Art, 511 W. 25th St. (betw. 10th and 11th Aves.), 212-989-5467.



Half Table-Half Chair by Wang Huaiqing

**Wang Huaiqing
Wang Tiantian**

NEW PRINTS BY FATHER & DAUGHTER

MAY 9 - JUNE 19, 2009

M. SUTHERLAND FINE ARTS, LTD.

55 E 80TH STREET, 2ND FLOOR

NEW YORK, NY 10075

T. 212 249 0428

WWW.ARTNET.COM/MSUTHERLAND.HTML

INFO@MSUTHERLAND.COM

WEEK OF MAY 9-16, DAILY 12 NOON-5 PM

OTHERWISE BY APPOINTMENT



Carrie Patterson's "18 ft. St. Francis Xavier" on view at The Painting Center.