



Rosa Ruey, *Charging Magnetic Growths; Circumventing Delays*, 2009, relief-rolled monoprint collage with ink, acrylic, and colored pencil, 38" x 50". Cheryl Pelavin.

Rosa Ruey

Cheryl Pelavin

Brilliantly colored and bristling with vitality, Rosa Ruey's drawings, reliefs, and collages represent three-dimensional worlds made up of multitudes of twisting lines, organic shapes, and complex patterns. Meticulously drawn and detailed, they depict mechanized landscapes that unexpectedly seem to pulsate.

Every work in this show seemed to contain an underlying map, with swirling and interconnecting lines representing roads or wires. For all their mysterious permutations, the parts somehow added up to a strangely appealing order, as if devised by a playful inventor, determined to humanize our impersonal environment.

Biological Mechanics of Confusion Deletion (2010), with its strings of red molecules dancing against a maze of gray lines, could be DNA in a celebratory mood, while *Charging Magnetic Growths; Circumventing Delays* (2009) juxtaposes a spiderlike wheel featuring long yellow tentacles springing from small red squares with long clusters of gray and blue lines that resemble hair. If that weren't enough action for one relief, there's a red caterpillar shape crawling toward the wheel. *Observation Device: Shifting Milliseconds* (2010) is animated by wheels of various sizes, all of them spinning over frilly and jagged lines. Leaflike orange shapes float here and there, as if caught up in the wind.

Wind also seems to be blowing blue flower-shaped circles across a dense grid, as complex looking as a computer's motherboard, in *Flashing Foresight; Plotting Subsystem* (2010). Here, a bit of spring is interjected into a gray landscape, suggesting the compatibility of technology and nature.

With impressive confidence,

Ruey is able to change the way we perceive the contemporary overbuilt—and sometimes oppressively technological—environment by peering deeply into its elemental structures, and actually detecting some sunshine. —Valerie Gladstone

Allison Green

Susan Eley Fine Art

Allison Green's trees aren't what they seem. Their knots can look like eyes and their branches like dancers' extended arms. Crowned with leaves and blossoms like Victorian women in elegant hats, the trees are silhouetted against disarmingly bright skies of yellows, greens, blues, and crimsons.

Green calls six of her paintings in this show "Arboreal Portraits." They are takes on women from her extended family, whom she envisions as trees: her maternal grandmother, the Spanish immigrant Henrietta, portrayed as an indomitable palm, whose fibrous, scarred trunk suggests the history that led to her current green but gently browning fronds; Henrietta's sister Aline, a gnarled cherry, whose dark boughs are as satiny as a bird's wings. The artist's sister, Andrea, is a lavender-and-mauve sycamore, shedding her mottled pelt in a purple night. Gertrude, her paternal grandmother, is a many-eyed birch, topped with glowing orange leaves.

Strips of peeling bark reveal purple-blue bruises under the silvery surface.

In the second section of the show there were paintings of birches grouped together under the rubrics of "Lovers" (twosomes) and "Family Portraits" (consisting of three or more trees). Some of the "lovers" lean into each other in a comforting and protective way, while others seem to flay their partners with their black branches or veer away from one another, as if growing toward different suns. Loveliest was *Nuclear Family* (2010), a stand of three slim birches growing close together and sprouting the pale green leaves of spring.

There is a suggestion of naive art in the flat application of paint and a hint of surrealism in the juxtaposition of the natural trees with their unnaturally bright backgrounds. Green's paintings unavoidably disarm and engage viewers.

—Mona Molarsky



Allison Green, *Gertrude*, 2009, oil on canvas, 60" x 36". Susan Eley Fine Art.