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By Edith Newhall
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Linear forays

How different can two artists' use of the line in a composition be?

Dan Schimmel's tape paintings are angular and kaleidoscopic; Ann Tarantino's ink-and-acrylic paintings are wispy and whimsical. They couldn't be less alike in most ways, but you recognize the linear quality of both artists' works immediately. Walking from Schimmel's tense, chaotic urbanscapes in LG Tripp Gallery's front room, to Tarantino's languid updates on 1930s biomorphic abstraction in the hallway and the back room, is like being transported from the top of the Empire State Building to the middle of Bartram's Garden.

Schimmel does not begin his tape paintings with a preconceived composition, and in that sense they're like extended doodles, except that his tape lends a natural hard edge and geometry foreign to the typical doodle. The city-like environment he conjures has an art deco architecture - not only that, the swooping views these works suggest are the kind you'd imagine Superman seeing on his flights through Gotham City. As energetic as these works are, the pieces constructed predominantly of blue tape express Schimmel's visions more concisely than his multicolor pieces. Two paintings on panels that do not use tape seem anomalous in his show and should not have been included.

Tarantino's dark, elongated forms seem to float within their pale, off-white backgrounds, suggesting mutant sea creatures. Because they're so otherworldly, they lend themselves better to her large paintings in the back gallery than to her small ones lining the hallway, which seem like practices in technique. (Tarantino moves pigment by blowing on it with a straw or an air compressor.) The large canvases make their extremely delicate imagery a statement.

LG Tripp Gallery, 47 N. Second St., 12 to 5 p.m. Wednesdays, 11 a.m. to 6 p.m. Thursdays through Saturdays. 215-923-3110 or lgtrippgallery.com. Through July 9.