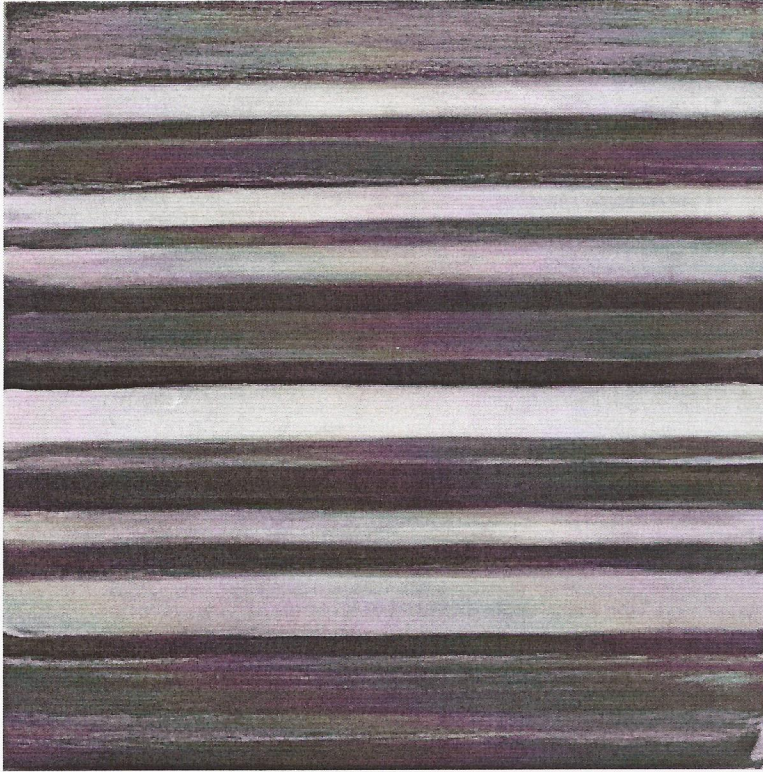


painting process. For Ross, geometry and hard edges do the trick. Ford on the other hand seeks spontaneity in her action paintings. Unfortunately for each artist, the density of the hanging and loose curation created a fray in the thread intended to weave these painters' work together.

Ross's small, talismanic works sit in humble contrast to the egoic Ford works. Her paintings are tentative and it is clear that Ross plots her surfaces carefully, sidestepping the "happy accident" for calm and collected. In *Solstice* (2010) fiery fuchsia and orange sear into a slice of teal that cuts in at the top eighth of the canvas. At the left margin a decorative form, a bisected figure-eight teases us, interrupting a bulbous orange wedge which occupies the majority of the picture plane. Though this painting employs the same devices Ross uses in most of the other works present, the elements in *Solstice* exist in unison, there is tension in the gravity of her palette and in the playfulness and risk in the forms she chooses. The focused energy concentrated in Ross's small painting trumps the fitful slapdash in Ford's expressionistic efforts.



Emily Berger, *Untitled*, Oil on Panel, 2010, 16 by 16 inches

Emily Berger's installation of work in the project space of the Painting Center created a kind of middle ground, bridging Ford and Ross with her subtle meditations on the grid. With references to Mary Heilmann and Agnes Martin, Berger employs the horizontal axis of the grid in her etchings and paintings. Though Berger works in muted tones and often in ink, her work retains light and air. Her paintings are generous in the sense that she doesn't insist on hammering down the image. We are given plenty of breathing room and are free to move in and out of each piece at our leisure.

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Exhibition runs until June 18th. The Painting Center, 547 West 27th Street, Suite 500, New York, NY 10001

Posted by Beard & Brush

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