

# Time Out

## New York

Art review

★★★★★  
Critic's Rating

### Jessica Dickinson, "Here"

James Fuentes LLC, through Sept 27



Flash-Shift, 2008-2009  
Oil on limestone polymer on wood panel  
50" x 48"

The three paintings in Jessica Dickinson's latest show each represent a year and a half or so of the artist's labor. She meticulously and obsessively applies thin washes of color over thickly plastered grounds, sands them down and repeats the process over and over, building up dozens of delicate, barely there layers. In *Distance—Come Closer*, a tattered, pale turquoise rectangle lies within a terra-cotta border, and is covered by a dense grid of fine strokes. A network of long grooves scraped into the surface of the panel seems to exhale powdery auras of pale lavender, while constellations of gouges bleed baby blue. The effect is hallucinatory, like the afterimage of light through a screened window the instant after you shut your eyes.

*Flash-Shift* might picture a similar experience after nightfall. Black-on-black concentric circles recall tree rings, the broken outline of a rectangle glows a deep crimson, and insinuations of green and purple exist in the darkness on the edges of vision. Dickinson's focused intensity evokes Ad Reinhardt and Mark Rothko, but her paintings suggest trancelike recordings of observed phenomena instead of pure abstraction.

One of three drawings in the show, *Before-Almost*, appears nearly blank, excepts for scuffs, scores, cuts, tears and hints of color and tone seeping up through the paper. In fact, the drawing is framed in reverse, its surface turned toward the wall, highlighting the marks of the artist's process instead of her subject. Evincing quiet passion, it proves to be equally beautiful and enigmatic. —**Joseph R. Wolin**