****

**June 11, 2012**

**Subtle works at Pentimenti**

Edie Newhall

The two artists who are having solo shows at Pentimenti handle their respective materials with such subtlety and skill, it's hard to determine how the resulting artworks were made.

Shane McAdams' paintings of vividly colored landscapes are an unusual combination of abstraction and representation. In Synthetic Landscape 59 (Jaundiced Dusk), for example, a sky with unnaturally vertical streaks of color meets a photo-real mountain range, and then continues as a reflection in a lake in front of the mountains. McAdams compares his process to the development of the topography of the Southwest, a comparison that seems apt when you learn that these fastidiously worked images are fashioned with a ballpoint pen, PVC glue, oil paint, acrylic, and resin.

Jacque Liu, who has the larger of the two exhibitions (he also has the gallery's Project Space, a former vault), is showing works from three series, all obviously related to one another, and all abstractions based on his memories of architectural and environmental details.

In his "Ululation" pieces, Liu manipulates Mylar and paper into bas-reliefs of creases and bulges, sometimes employing buttons. Clothing seems an obvious touchstone. By contrast, the works from his "Distend" series juxtapose separate rectangles of Mylar and colored paper, one overlaid on another. These seem more closely related to architecture and minimal abstract painting.