

ARTnews

'A Fresh Look'

Gallery NAGA

Boston

Amid arctic temperatures, this winter group exhibition organized by independent curator Meredyth Hyatt Moses held out the promise of all that was missing outside: light, vibrant color; things bursting with life. The nearly two dozen pieces ranged from Michelle Samour's *White Light* (2008), a galaxy of pigmented handmade-paper disks on a wall, to Jay Stanger's *Pierced and Perched* (2009), an elegant cabinet featuring a geometric abstraction crafted of dyed wood veneer.

Resonances linked many works. Whole new worlds appeared to emerge from three neighboring pieces: the chromatic constellation of Samour's wall installation; the shimmering puddles of Terry Roses's oil-and-micron-pigment-on-aluminum painting *Emit* (2008), and the fantastic web of Judy Moonelis's installation *Neural Corner* (2008), with its miniature masks and strands of plastic ties arranged like frilly fish bones.

Danae Anderson's painting *The Memory* (2007), marked by rudimentary vessel shapes, found a correspondence in the colors and handmade esthetic of Randy Shull's paired bench and painting *Verdant Reflection* (2008). On the facing wall, Reese Inman's dotted *Decay I* (2007) translated similar greens and reds into a more structured array. The artist/computer

programmer used software to design her pattern, but introduced a personal touch in the way she built and sanded down bumps of color in this composition, which suggests a nighttime cityscape against a luminous green sky.

Jodi Salerno's five glass objects seemed out of place – in part because her sexually charged fruits, vegetables, and locked containers continue to mine the same territory she began exploring a decade ago. Amid this artistic value to vitality, they looked as static as her sculpted glass carrot in a tall glass jar.

-Joanne Silver



Michelle Samour, *White Light* (detail) 2008, pigmented handmade paper and gouache, 60"x 144". Gallery NAGA