

# 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