

CRITICS' PICKS

CURRENT PAST

New York

- Park McArthur
- Marie Cosindas
- Alex Kvares
- Jess
- Julien Bismuth
- Allison Schulnik
- "The Silent Way"
- Dustin Hodges
- Lynda Benglis
- Thomas Struth
- Mark Morrisroe
- "Actualize"
- Miller Updegraff
- G. T. Pellizzi
- Whitney Clafin
- Stan Douglas
- Art Spiegelman

Los Angeles

- Henry Codax
- Morgan Fisher
- Agnès Varda
- Kelly Nipper

San Francisco

- Tammy Rae Carland
- "A Sense of Place"

Miami

- Yael Bartana
- Aziz + Cucher

Palm Beach

- Phyllida Barlow

Pittsburgh

- "Alien She"

Richmond

- Siemon Allen

Wilmington, DE

- Emily Erb

Mexico City

- "A Place in Two Dimensions"
- Superflex

London

- "Body Language"
- "Matter & Memory"

Gateshead

- Thomas Bayrle

Dublin

- Damien Flood

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- Hany Armanious

Delme

- "Schizophonia"

Berlin

- Karl Otto Götz
- Ingrid Furre

Dublin

Damien Flood

GREEN ON RED GALLERY
26 - 28 Lombard Street East
January 16–February 22

In his latest paintings, Damien Flood takes the line for a walk. Gray lines meander through the abstract paintings *Wired*, *Contact*, *Bust*, and *Pipe* (all works 2013), which effectively connect this series of small works. There is a semblance of a story being told, but at the same time refuses easy explanation. In *Wired*, a line is hooked through a sequence of triangular shapes of increasing size, which jut into the picture plane from the left as if they had been caught on the line's hook.

Contact is more chaotic; a line zigzags over a mist-shrouded cave-like space, giving specious definition to the indefinite. In *Bust*, a zingy lime-green shape emerges from a darker green field, the line possibly describing the head and shoulders hinted at in the work's title. *Pipe* returns to something more specific, as a pale-yellow pipe ricochets toward the foreground, returning the viewer to the painted shapes in *Wired*.

There is always the temptation to assign meaning to abstraction. But Flood's work resists any kind of narrative conclusions. Paintings such as *Stasis* (possibly a beautifully rendered mountain or iceberg, reflected in a dark pool) and *Bather* (a figure outlined in black emerging from a flesh-toned ground) come closest to representation. However, it is Flood's grasp of the purely inchoate that is testament to his prowess as a contemporary painter, with the same abstract verve of Amy Sillman, but muted and pared back. A standout in this respect is *Interior Sun*: Here, the artist has reversed a black-primed canvas on which a rocklike form, resembling one from a Paleolithic time, glows at the center, its edges dabbled with dashes of jeweled color.



Damien Flood, *Interior Sun*, 2013, oil on reversed black-primed canvas, 59 x 49".

— Gemma Tipton

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