

ARTnews

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reviews: new york

Michael Scott

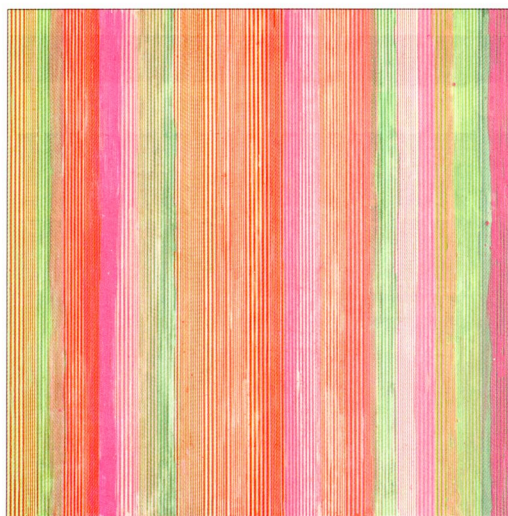
Gering & López

Michael Scott's new stripe paintings keep a variety of impulses perfectly in balance. Relief from the rigorous, unceasing repetition of thin vertical lines can be found in those lines' own edges, all wobbly and wavering. This apparent hesitancy is quite a leap for an artist who built his reputation on identical black-and-white targets—conceptual paintings that question the nature of creativity and connoisseurship.

To be fully appreciated, Scott's new paintings must be viewed as parts of a whole. Individually they can seem decorative, giving, somewhat cloyingly, the impression of a rainbow; others, nearly monochromatic, can be tedious. But as presented here, each work acted as a foil for the previous one. And just as the sequence of five-foot-square, enamel-on-aluminum works began to feel grandiose and off-putting, right around the corner a set of small paintings on wood panels drew us in, so we might closely examine their basic structure.

gushed different values of the same color, so that we saw pink on coral next to fuchsia on rose, and so forth. Finally, some paintings juxtaposed hues from opposite sides of the color wheel, drawing energy from the contrasts between green and pink, yellow and purple, blue and brown.

It could seem that Scott was trying to unify a wide range of color theories. Such a grand ambition, embodied in the show's title, "and then he tried to swallow the world," was offset by the simple beauty and accessibility of the enchanting works. —Eric Bryant



Michael Scott, *ATHITSTW #4*, 2009, enamel on aluminum, 60" x 60" x 1".
Gering & López.

In each work, narrow stripes roughly a quarter inch wide are painted over a set of bands, each several inches wide. In some, the off-white backgrounds took on the tints of over-painting the longer we looked at them. Other works distin-