



"MIDNIGHT DREAMING OR ANTI DREAM," 2011, David Solomon
OIL ON ALUMINUM PANEL, 36" X 30"

PHOTO: COURTESY DAVID RICHARD CONTEMPORARY

textural possibilities and obviously enjoys zooming in and out on it, evidenced by his collectors' penchants for working in front of cameras. There's also a subtle metallic sheen to the paint, enabling the paintings' surfaces to catch a little more light.

If that is, in fact, a skull peering from below the water lilies in *Amagansett Fog*, it's unquestionably Claude Monet's, and many will undoubtedly make the connection. But the fun of Alexander's work is its ability to change mood and meaning. Seemingly safe and stable, these works are his most intriguing in years.

—TROY SCHULZE

SANTA FE

David Solomon at David Richard Contemporary

David Solomon's super quirky paintings just got even better. Maybe it's the new aerodynamic aluminum supports. Maybe this new plateau is just an inevitable result

of dedication, action and praxis. Maybe his amorous world is on an upswing, or his heart has been dashed to the rocks. Whatever it is and for whatever reason, he's in full swing, full steam ahead, and it all bodes well.

While Solomon's paintings have long exhibited a disarming sense of vulnerability, plumbing strange depths and emo-spaces one isn't used to seeing exposed, this time out they also have a new structural integrity and an interplay with volumetric illusion that wasn't as evident in the flatter, more graphic pieces of the past. Indeed, the artist's change of support to lightweight aluminum panels seems to be somewhat responsible for the success of the new, richer paint surfaces. Yet this technical shift can only count as catalyst, as Solomon's paint handling has also become looser, more experimental, and more varied in application and mark than previously. He has gained a new sense of authority and a vaster range of colors and

forms. The grand "holidays" upon the glazed aluminum surfaces that lend a slight iridescence to many of his abstract icons are as mystically appealing as any Byzantine gold leaf ground. Solomon continues to map inner territories of the imagination through an idiosyncratic synthesis of figurative inferences and abstract expression. A reoccurring blimp-like form, diagrammed in acid orange plays a prominent role in a few of the works here to great success, recalling certain mysterious shapes in the work of Terry Winters. *Complications Arise, Beauty Persists* employs this odd schematic football-fruit and more than lives up to its name. The form is echoed again in the spooky magnificence of *Midnight Dreaming or Anti-Dream*. With a similar commitment to surreal titles, Solomon primarily produces a bright, chromatic, update on the biomorphic automatism practiced by artists like Joan Miró and Hans Arp. The strength of these new works is a testament to David Solomon's extremely open mind, fertile imagination, and new painterly power.

—JON CARVER

CHICAGO

Todd Chilton: "Angled" at Rhona Hoffman Gallery

The initial reading of Todd Chilton's hand-painted geometric abstractions is easy; a loose application of paint is challenged by the structures of the paintings' edges and supports, while the pattern and hard-edged geometry is imposed upon the painterly-ness. Reference to the hand-painted lines and object-ness of early 1960s-era Frank Stella paintings emphatically situates the works within a well-worn path of art historical formalism: the act of looking at a painting and of making a painting, and the dialogue surrounding the edge, the rectangle and the nature of the medium. As a result of the quickness of this part of the read, it becomes necessary to start unpacking the content, especially in light of the "humorous aspects within the work" and the "meaning [that] evolves from determined imprecision" that the curatorial statement proposes.

Clearly, the suggestion of humor in formalist painting is a contradiction in itself; however, Chilton's nonchalant treatment of his self-imposed boundaries of edges, shapes, patterns and lines instill a planned and inevitable sense of "failure." His *Wiggle*, a black and white optically unstable oil on linen, is composed of thick, parallel lines so dense with paint that their raised ridges meet in a feathered juncture, defeating the inherent function of the line as a delineating mark. In others, rigid patterns are executed with a seemingly random application of color and texture (as evidenced in the triangles of Chilton's *Split Up*), and repeated shapes are