

José Rivera

Luise Ross

This Chicago-born, Bronx-based artist of Puerto Rican descent shares his distinctive voice in assemblages full of spiky energy. In an undated, untitled “collage sculpture,” a box decorated in a jazzy red-white-and-blue geometric pattern turns out to have been constructed partially from cut-up airmail envelopes. Inside, pearl-like ball bearings or orbs seem to ricochet off one another. In fact, pinball was evoked in several works, as was gaming in general, with playing cards, dice, and dominoes making frequent appearances in the artist’s constructions.

For *Guitarra Española* (2002), Rivera covered a Spanish-style acoustic guitar with a rainbow of embedded crayons. The desire to touch this folksy rendition of a symbol of tradition and nationality was hard to resist. Attesting to his youth-culture bona fides, on the other hand, Rivera showed a graffiti-style spray-painted skateboard.

The artist’s drawings were equally compelling—sheet-filling displays of alternately tapering and bulging lines, gen-

erally arranged in slightly asymmetrical designs. They were occasionally rendered in multicolored pencils and markers but more often (and more successfully) in black or blue ink on white paper. Some suggested futuristic space stations, while others seemed influenced by the calligraphy and decoration found in Persian miniatures or even, for that matter, by paisley patterns.

In *Manción* (2003), a partial circle composed of a myriad of circular squiggles contains dynamic areas of greater or lesser darkness and intensity; it is pierced by an angular form and pushed away from the center of the paper, so that movement is suggested. The subject could be microscopic or cosmic. But no matter: it is elegantly abstract, the mystery of its origins intact, as with most of this fertile artist’s work.

—*Cynthia Nadelman*

Shawn Dulaney

Sears-Peyton

By painting abstract works that morph into blurred landscapes, Shawn Dulaney accomplishes a sort of magic trick. Her visually magnetic arrangements draw us in with palettes that first appear still and muted but gradually reveal movement and layered translucence.

Dulaney’s washes of white evoking approaching storms and her sunless gray “skies”

are as vibrant as the rolling brushstrokes that suggest verdant hills. Each of the eleven works on display (all 2011), ranging in size from 18 by 24 inches to 60 by 60 inches, concerned the earth and the unyielding hand of nature.

Dulaney favors wide, unbroken horizontal brushstrokes, a technique that contributes to the sense that change is taking place within the paintings. In *The Earth Beneath*, it appears that night is falling and day breaking simultaneously. In *Delicate Hour*, one of the largest paintings in the exhibition, oranges, ochre, burgundy, and browns mix gracefully to establish a handsome, albeit slightly ominous, moment in a breathtaking world.

The artist’s careful blending of color means that each layer of paint is as important as the last and the next, with all of them coming together to create a unified surface. It was easy to get lost in the poetry of the drips as well as the emotion of Dulaney’s elusive and abstract depictions of land and sea. Indeed, as the viewer moved closer to or farther from the canvases, the images tricked the eye by becoming more realistic or less so, and sometimes the “speed” of the canvas even seemed to fluctuate. Suggestions of sand, clouds, and rain rushed in—or settled discreetly and harmoniously. —*Doug McClemon*



Shawn Dulaney, *Delicate Hour*, 2011, acrylic on canvas over panel, 60" x 60".
Sears-Peyton.



José Rivera, *Untitled*, n.d., postal envelopes, beads, string, and Plexiglas on wooden structure, 23" x 15½" x 5". Luise Ross.