

# GLADSTONE GALLERY

Roberta Smith, "Review: Maureen Gallace, Lynda Barry, and Louis M. Eilshemius and Bob Thompsn," *The New York Times*, October 27, 2015

## The New York Times

### Review: Maureen Gallace, Lynda Barry, and Louis M. Eilshemius and Bob Thompson



"Beach Shack, Door" by Maureen Gallace at 303 Gallery.  
Maureen Gallace, 303 Gallery, New York

#### **Maureen Gallace**

Two decades ago, [Maureen Gallace](#) started making small landscape paintings whose implicit awkwardness avoided the bucolic, replacing it with an unsettling ambiguity. You never knew if she was painting from life or abbreviating images from postcards.

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Ms. Gallace is still painting small landscapes, and they're still ambiguous, but now each part of each image has its own character and is played against the others more clearly. Each of the 13 paintings here is a series of tugs of war: between thick and thin paint; loose and photographic realism; solid and empty; near and far. In "Beach Shack, Door," for example, the shack's door is quite solid, while its walls taunt us with an almost see-through airiness; the horizon seems to cut through the structure. Above it, the blue sky splits into different tones where the roof peaks. In "Storm," the turbulent forms of brush, rock, surf and clouds all sit thickly on the surface, but sky and ocean meet smoothly in the distance — a semblance of peace. Paramount among the new developments in these works is a much closer attention to real light.

The looseness of 19th-century oil studies was one of the avenues toward Impressionism. Ms. Gallace means to revive them in their own right, adding new twists to their connections to the realities of both life and painting.

*This show continues through Saturday at 303 Gallery, 507 West 24th Street, Manhattan.*