



ARTNEWS

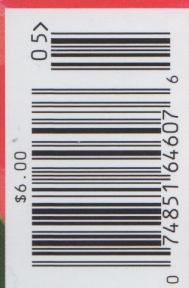
SINCE 1902

THE 2015 VENICE BIENNALE:
OKWUI ENWEZOR'S LAYERED VISION

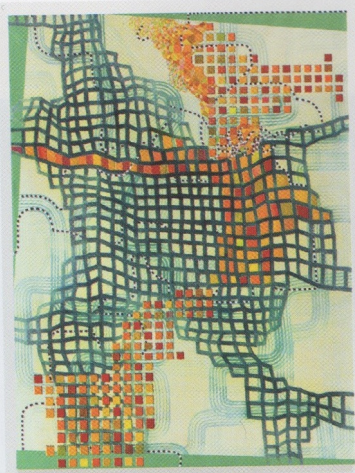
CÉLESTE BOURSIER-MOUGENOT'S
MOVING GARDEN

CT JASPER AND JOANNA MALINOWSKA:
POLAND/HAITI/VENICE

YOAN CAPOTE'S CUBA



MAY 2015



Lisa Corinne Davis, *Psychopathic Territory*, 2015, oil on canvas, 54¼" x 40".

LISA CORINNE DAVIS

GERALD PETERS
FEBRUARY 26 - MARCH 26



Tyson Reeder, *Sunset Van*, 2014, oil on canvas, 42" x 50".

TYSON REEDER

CANADA
JANUARY 9 - FEBRUARY 15

Lisa Corinne Davis's nine paintings here read like haphazardly rendered topographies, or atlas pages warped and smattered with beautiful, burgeoning mold. Lines, both rigid and winding, navigate across the compositions, interrupting, intersecting, and unexpectedly deferring to biomorphic shapes. Cartoony, bulbous masses wrestle with angular counterparts. Each piece charts the tensions between abutting spaces and disparate forms, but titles including words such as "psychotropic," "specious," and "spurious," undermine their reliability as "maps."

In *Psychopathic Territory* (2015) parallel lines wind like subway tracks beneath a bulging grid overlaid with yellow, orange, and red squares—evoking the color-coded evacuation zones of a city preparing for a flood. In *Psychotropic Turf* (2015), a blue-green continent is divided into interlocking countries by a network of tenuous white borders. A pixelated storm system in rainbow colors brews over a pale ocean sliced longitudinally and marked by flesh-colored islands. In *Capricious City* (2014), four orange masses twist like roots under and over a net of strict blue lines. Black patches grow across everything like malignant lichen.

On every canvas and panel, the fractured and tangled abstractions were beautiful reminders of the delicate balance between organic chaos and linear order. The tension was palpable.

ALEXA LAWRENCE

Tyson Reeder's lightly gorgeous landscapes, cityscapes, and interiors are marked by an unpretentious innocence and a wildly beautiful color sense. This show's unlikely tour de force was a painting of a shoe store, with glowing yellow shelves holding flats and heels of shocking pink and lavender, deep bluish purple, and bloody red. Benches are a piercing lime green, and the floor's pale-blue and aqua squares evoke the sea and sky. A fascinating chromatic relationship extended from this painting to the others in the gallery.

Unexpected visual glory could also be found in a painting of a motorcycle with an extended front wheel. Posed in front of a row of gold-and-tan checkerboard skyscrapers against a black sky, it rests on psychedelic orange-and-lavender pavement. In another work a van adorned with a painting of a palm tree and a sunset conjured a moving paradise juxtaposed against a dull gray sky. And a series of seascapes called to mind Avery, Munch, and Bonnard.

In the front gallery, a wittier form of everyday transcendence could be found in a sky-blue fountain made out of a painted metal news box, while a slightly warped canvas on the wall announced a piano party. Finding fresh ways to make honest figurative painting, Reeder has created his own enthralling renaissance.

ELISABETH KLEY