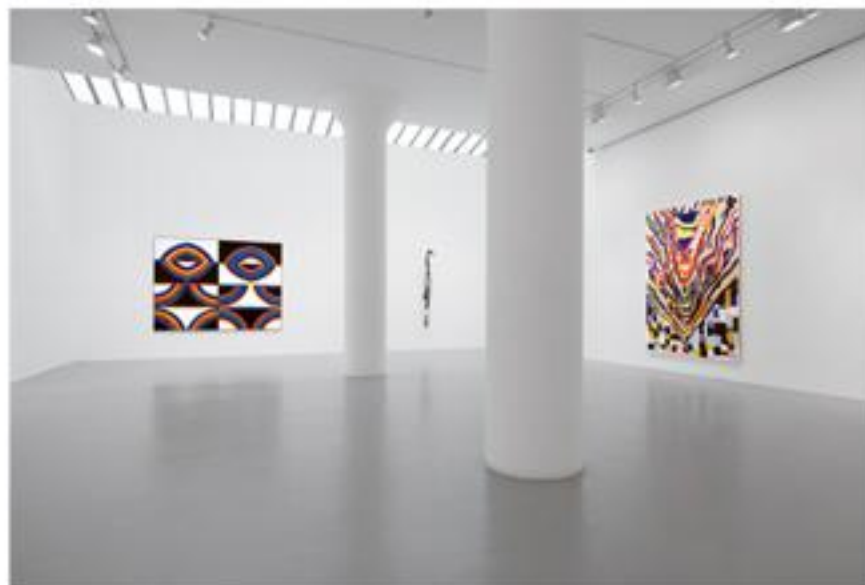


'KATHERINE BERNHARDT, ALFRED JENSEN, CHRIS JOHANSON, CHRIS MARTIN, ANDREW MASULLO AND JUDITH SCOTT'

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Published: July 14, 2011

*Mitchell-Innes & Nash
534 West 26th Street, Chelsea
Through Aug. 5*



Among the group shows emphasizing various forms and degrees of abstract painting and paintinglike abstraction that are vying for attention in Chelsea right now, this [selection](#) of works by six artists has an unusual cohesion, even though it lacks a catchy, encapsulating title. Its connecting tissues include strong color, loosely enforced geometries, a tactile use of materials and a high tolerance for reference and allusion to other two-dimensional conventions, including map making and weaving.

The link to textiles is floated by Katherine Bernhardt's bright, exuberant paintings, whose free-hand, rather runny patterns pay homage to Moroccan fabrics, and the yarn-wrapped objects of the outsider artist Judith Scott, whose subtly animalistic, totemic pieces have never looked better than they do here.

With these works as brackets, the textilelike qualities of Alfred Jensen's thick-surfaced grids and rainbowlike concentric ovals come to the fore. (His inspirations included Mayan calendars; surely the Incas' feathered tunics also played a role.)

Two confident, new patched-together abstractions on wood by Chris Johanson split allusions to textiles and to maps. So, to some extent, do Andrew Masullo's meticulously composed yet hard-to-pin-down fluctuations of figure and ground, which also intimate ancient architecture and still lifes.

Chris Martin contributes a single [work](#) whose encrusted surface includes cardboard collage, large orbs of bright green on an assertive red-orange background and a pasted-on illustration involving a chariot. Truculent yet celebratory to the extent of even suggesting Christmas, it withstands its rather melodramatic title, "Wounded Hero Returns to the City (for Paul Thek)," while adding to the show's lively pictorial back-and-forth.