

BLACK AND WHITE AND RED ALL OVER: DENZIL HURLEY & ROBERT STORR

One would not expect to happen upon [Robert Storr's](#) paintings inside a small gallery in a residential neighborhood of Seattle. Finding Storr's paintings on the Internet is difficult enough, given the visual art behemoth's repertoire of curatorial projects and writings. For the month of April, however, four modest works titled *S.P. #1, 2, 3, 4* reside in a corner of [Francine Sedars's house-turned-gallery](#), alongside a series of monochromatic black paintings by Seattle artist [Denzil Hurley](#). - *Erin Langner, Seattle Contributor*



Installation view. Image courtesy of Francine Sedars Gallery.

As the dominant set of works in the room, Hurley's canvases set the tone for viewing this appropriately untitled exhibition. Small canvases less than one foot in length cling together in calculated groupings: sets of vertical rows, a single horizontal column, a painting-frame that outlines the wall behind the work. While outwardly monotonous, the paintings are striking in their ability to control the looking process. Beneath their dense surfaces, the final paintings' earlier lives reveal themselves: an Andalusian eye, a fleeting fleck of color, an unfinished corner. Such barely perceptible details force lingering, extended examination. Similar to the process of adjusting to a darkened room, Hurley's paintings require us to stop and stare until we begin to see again.