

REVIEWS

HUDSON, NEW YORK

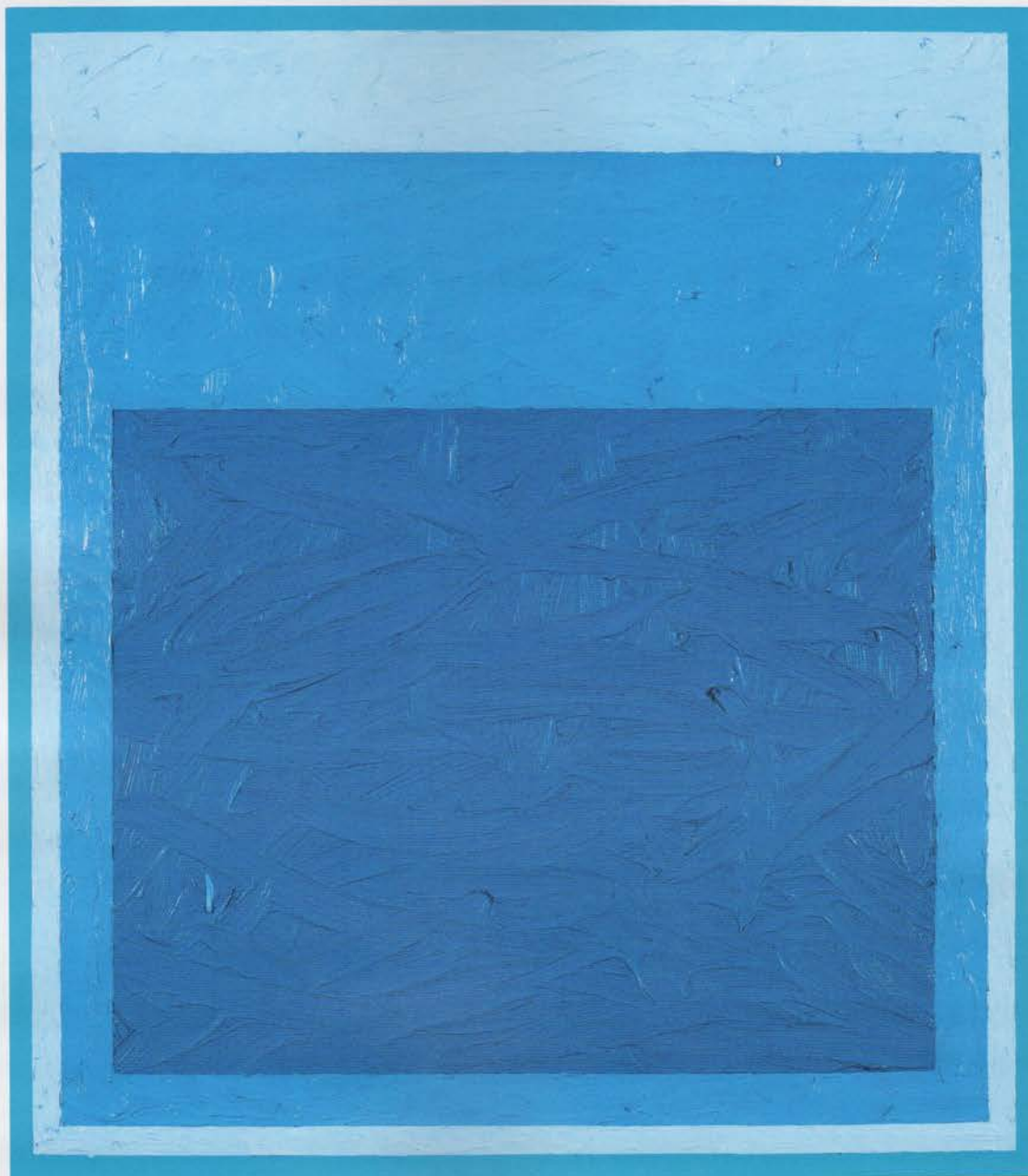
Trudy Benson and Russell Tyler

Retrospective gallery // August 15–September 20

IN THIS TWO-PERSON show, recent works by Benson and Tyler engage the materiality and referentiality of painting. Both artists' works take into account the ways the Internet has reshaped how we process and understand images, yet the exhibition uses texture as an argument for the ongoing necessity of painting—in its tangible (and salable) form, dependent on the physical experience of canvas and paint.

Benson's paintings are each composed of several layers, which overlap, interrupt, and peek through each other like a Photoshop collage in progress. In *Invisible Man*, 2015, a large canvas is covered with a haphazard rust-colored grid and spray-painted squiggles; atop this, sections in a patterned black-and-white, yellow stucco effect, and swirling shades of gray intersect, while cutout shapes reveal the colors and patterns of the layers beneath them. On top of this, a thick line of white paint, as if squeezed from a toothpaste tube, forms an organic, cartoonish design from which corporeal forms—fingers, a hand, what might be an ear—emerge. Benson's other paintings on view likewise feature combinations of painting techniques, colors, and patterns; their surfaces, which can seem flattened and blandly imagistic online, reveal texture and resonance in the physical gallery space.

Tyler's works also deploy the materiality of paint toward a reconsideration of painting post-Internet. Apparently inspired by the spatiality of digital platforms, the richly colored, impasto canvases—both geometric and gestural abstractions—relate more to modernist art than digital space. *3BS*, 2015, a work in shades of blue, roughly appropriates the form of Josef Albers's *Homage to the Square*, except that Tyler's canvas and painted shapes are rectangular and his medium is applied in thick, swipe-like strokes. Several other pieces also feature bright rectangular forms, floating at opposite ends of the canvas or stacked on top of one another like rigid, obsessive Rothkos. In more than one instance a glob of paint has landed, as if by accident, on a rectangle of another color—blue on yellow, or neon reddish pink on blue—to suggest, presumably, the imperfection of the real. —Dana Kopel



ABOVE:
Russell Tyler
3BS, 2015.
Oil on canvas,
32 x 28 in.

RIGHT:
Trudy Benson
The Rose, 2015.
Acrylic and oil
on canvas,
43 x 47 in.

