

rachel uffner

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ROGER WHITE

White's loose-limbed paintings are sneaky. They may puzzle at first, then lodge in your mind's eye for days. Six canvases, all sixty by forty inches, portray similar groupings of odd and indistinct shapes. That similarity is the first clue that what appears almost slapdash is actually lapidary. White plays intricate games with negative and positive space, though the rules never fully reveal themselves. The flirtatious complexity is reinforced by watercolor studies, which relate to the paintings, as well as by four little airbrushed acrylics on paper. They resemble blurry photographs of sunsets and shadows—postcards from abstraction's beautiful edge. Through Dec. 19.

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