

ARTnews

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Rhona Hoffman

Chicago

Hudson moved his gallery, Feature Inc., from Chicago to New York in the late '80s, and his departure was a loss for the local art scene. His return, as curator of this exhibition of 28 paintings by 28 artists, was noteworthy.

BuzzBuzzBuzz (2006–10), an oil on canvas by Tracy Miller, is a colorful epicurean abstraction. A tiny platter of oysters is surrounded by pink shrimp, an aluminum can, and blobs of pure color, while an object resembling an oversize green olive hovers nearby. Compared to the other comestibles, the oysters appear dollhouse size. In this tabletop scene, Miller horses around with perspective.

In David Deutsch's *Shade* (2010), a car is barely visible through the turbulent mass of gestural brushstrokes of browns and grays. There's a palpable sense of motion, as if the car is racing through a storm. Other works here were clean and orderly, such as Cary Smith's *Splat #20 (green)*, 2010. The white silhouette of a stylized treelike form with large teardrop-shaped leaves is set against a lime-green background.

Gina Magid's *The Languid Lady* (2011) was another standout—a lush figurative abstraction in oil and charcoal on two pieces of satin connected with Frankenstein-like stitching. Less compelling were several rigid geometric abstractions, interspersed like girders among the three gallery spaces.

Amid all the abstract works, Matthew Benedict's *The Fool* (2007), a giant tarot card-inspired self-portrait done in gouache on wood, popped out. The tarot has inspired Benedict for years, and it was a good card to draw for the show. Symbolically, the Fool fearlessly sets off on a journey that can bring magic and possibly trouble. —**Ruth Lopez**