

# Wallace Whitney, “Dream Feed”

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**Horton Gallery**, through Nov 13  
(see Chelsea)

Wallace Whitney marks his solo debut at Horton with four exuberantly insouciant paintings. Drawing their inspiration as much from the vestiges of AbEx as from the artist's immediate surroundings—his Bronx neighborhood—Whitney's works use energetic brushstrokes of various dimensions to evoke what looks like nature at close range.

*Matchis Corner* is composed of



mostly vertical strokes with a gray-white trunk shape in the middle, while horizontal marks slash across *Mayfly*, a more sophisticated and gentler work with fewer hues, as well as *Imaginary Numerals*, a dense vista with an incongruously chirpy color palette. In *Quarry*, the largest of the four works here, the artist goes haywire, striking up, down, left and right around a limblike form in Gustonesque flesh tones that sprouts out of De Kooning-blue water. Here and there, Whitney adds a spunky touch: In *Matchis Corner*, a loopy blue shape is applied with defiant abandon; in *Imaginary Numerals*, a brown mark zig-zags down the canvas—a dark blotch on the otherwise bright landscape.

Whitney's paintings are undoubtedly the result of long, contemplative moments of reflection and, as the title suggests, bouts of stream of consciousness. And yet, it's as if every gesture is meant to obliterate as much as accentuate what came before. The layering bares the construction and the process of the compositions by exposing traces of earlier iterations. These revelations are jarring, but then again, there's little that isn't in this boldly chaotic group of work.—*Nana Asfour*