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GABRIEL HARTLEY

Through Dec. 24. Foxy Production, 2 East Broadway, Suite 200, Manhattan; 212-239-2758, foxyproduction.com

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The high point of Gabriel Hartley's fourth solo show at Foxy Production, "Reliefs," is either the small wall-mounted sculpture "Sash," or another, called "Lunch Break," with "House" as a close runner-up.

The show also includes three large oil paintings, nearly five feet by six feet, that this British artist blasted with a pressurized water gun and scraped off, over and over again. The loosely gridlike compositions, though mostly nonfigurative, contain distinctly windowlike rectangles; with their thick crusts of paint and overlapping eddies of garish color, they look like plastics warehouses on fire. (Some of Mr. Hartley's earlier paintings, vibrant tangles of unresolved lines, resemble sci-fi takes on Brice Marden's works.) And just like a fire, they hold your gaze without quite letting it settle.

But their dissonance is a little hard-won. The sculptures, by contrast, twist rectangular segments of foam — the kind of cheap plastic foam you might rip out of an unwanted love seat — into shapes simple enough to take in at a glance, and then make them entrancing by dipping them in resin and marking the sides with different colors. The slide from green to yellow, as you follow one segment, is an elegant distillation of the busier work; the texture, meanwhile, looks impossible, squishy and hard at once.

WILL HEINRICH