

A journey from techno to mellow

By Cate McQuaid, Globe Correspondent | August 16, 2007

Serene views

Many of the galleries on Harrison Avenue have gone quiet in August, but Jane Deering Gallery, which is only open in the summer, has a lovely and serene show called **Formalism?** on view.

With their focus on line, shape, and color rather than narrative content, all the works feel open-ended; they invite contemplation. Richard Aber's *Wall I* triptych is a stitched grid on a canvas that curls off the wall and back in rusty tones. The late Erma Wheeler's gorgeous watercolor *Night Music* looks like layers of fluttering silk scarves playing in the sunlight.

Youngsuk Suh's high-contrast photos of empty rooms lead the eye to seek the tones and textures of shadows. Juni Van Dyke's works on paper juxtapose panels of variegated, delicious blue with panels more layered with drawing, painting, and scratching, setting up a rhythmic interchange of being and doing. There's more, all making the gallery feel like a retreat.□

Image which appeared in the above review was of:

Youngsuk Suh's *Room 506* one of a series of high-contrast photos of empty rooms

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