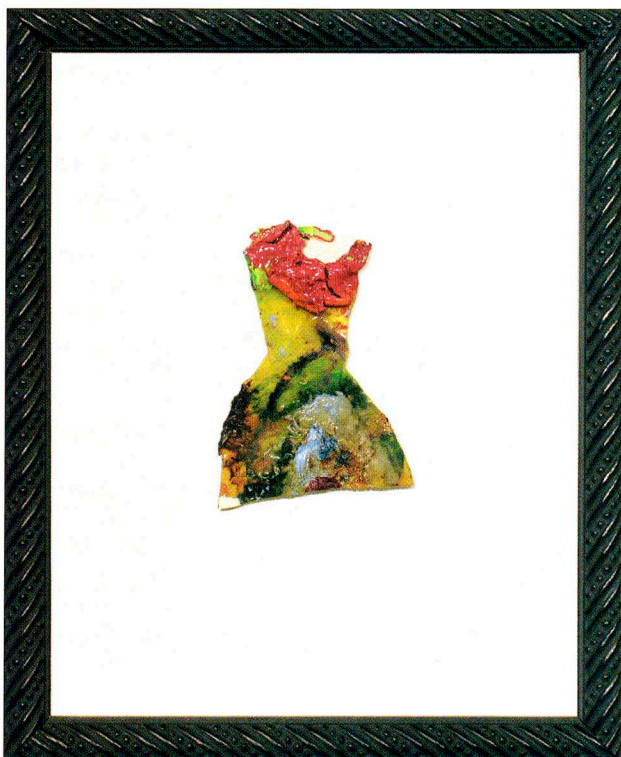


Reviews: New York



Susan Breen, *Untitled (Dress 4)*, 2007, mixed media on paper, 8 $\frac{1}{2}$ " x 6 $\frac{3}{4}$ ". Woodward.

Susan Breen

Woodward

For this enterprising yet whimsical show, "Paint Chip Runway," Susan Breen scraped the contents of her palette onto paper which she then cut into shapes of dresses. Departing from the style of her recent canvases dominated by abstract, spiritual, and symbolic imagery, Breen moved her to bright and complexly colored works, which are marked by depth and dynamism.

The show was an inspired accompaniment to an exhibition of Warhol's drawings from the 1950s, installed in the main gallery upstairs. Breen's rich colors played in harmony with Warhol's—especially in the way the artists' works were activated by the juxtapositions of hues. The pinched waists and short, full skirts of Breen's dresses and their sexy party styles recall both the primness and the seductiveness of the '50s.

Like a wardrobe full of frocks, the variety of Breen's designs would allow a woman to transform herself. *Untitled (Dress 7)*, 2007, for example, employs nothing more than a shaped area of creased and curdled black paint suggestive of a sultry cocktail dress. Others, like *Untitled (Dress 6)*, 2007, are very sophisticated, with opalescent passages of green and blue paint that make them appear slinky and shimmering; *Untitled (Dress 3)*, 2007, looks to be a two-piece affair, with a whitish top, an almost plaid skirt, and an impastoed red belt. All revealed a spontaneity and lightness of touch, as if Breen had merely given the chance effects of accumulated paint a helping hand.

Although the series has simple ambitions, Breen has wrung from it many intriguing possibilities, demonstrating with great skill how the texture of paint can vividly mimic the consistency of fabric.

—Morgan Falconer