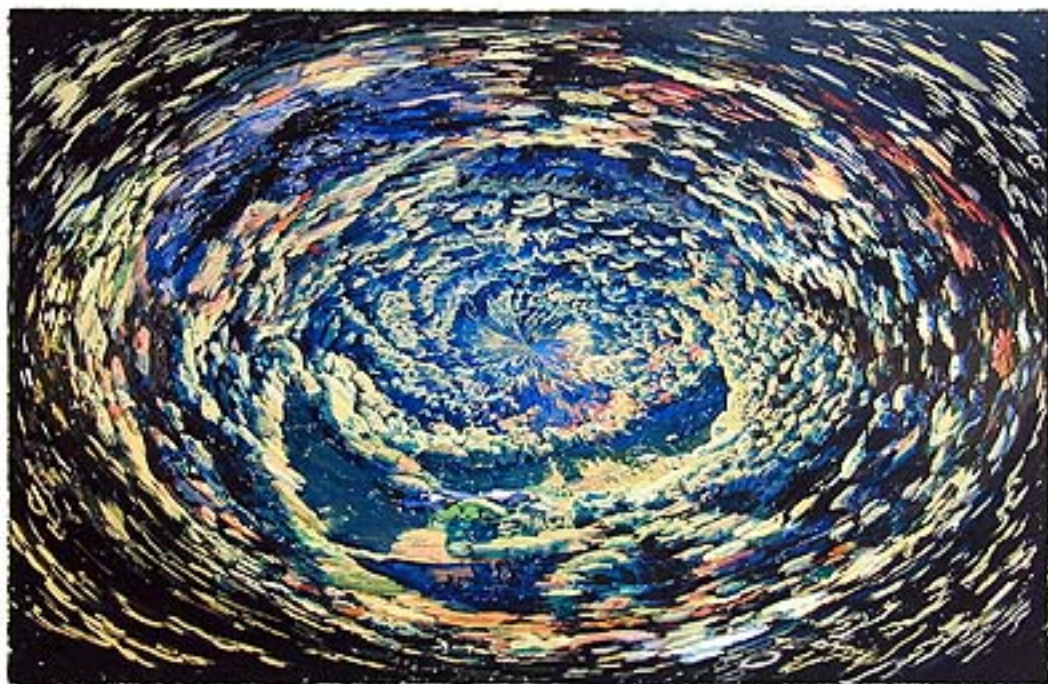


Time Out

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Peter Krashes, *Painting Best Seen from 100 Feet*, 2004.

Peter Krashes

Derek Eller Gallery, through May 22
(see Chelsea).

Exploding outward from a tiny pinpoint or a glowing orb, Peter Krashes's "Paintings Best Seen from 100 Feet" are panoramic vistas set on the spin cycle. Centrifugal force seems to be the only thing holding these landscapes together. In the two paintings and one large work on paper on view in his current show, concentric bands of energetically applied paint depict a tree-ridden countryside, a cosmic sky and an abstraction of stripes. Using a naturalistic palette of mucky plums and browns, icy blues and greens, and inky blacks and bleached yellows, Krashes reveals an ecstatic yet muted vortex. But because there are just three works in the show, the scope of possible variations on this theme is only hinted at.

Krashes plays a game with what's close up and what's far away. The closest, most comprehensible moments in the paintings are the brush strokes that make up the outlying circles, areas where the images break down into painterly gesture. He seems to be expressively mimicking the pixelation of a Photoshop filter, or stretching pointillist dots like taffy.

Conversely, the most perspective-distant moments are often the most narratively specific. In *Painting Best Seen From 100 Feet* (2004), houses and yards are miniature, blurred to the point of disappearing. Similar to a view from an airplane window that makes antlike cars and threadlike roads seem close enough to touch, Krashes's works remain always out of reach, like a memory of childhood or a fantasy of the future.—Jennifer Coates