

David Ebony's Top Ten

Steven Charles at Pierogi 2000



[Arise, Therefore  
2000  
\(detail\)](#)

In this impressive New York debut, Steven Charles showed a group of nine large and medium-sized abstract enamel-on-canvas paintings, whose almost suffocating density is relieved by a disarming and unexpected luminosity. He uses a technique that he has developed and calls "targeting in." The idea involves concentrating on tiny patches of canvas that he works and reworks, dragging a small brush in repeated patterns of lines in contrasting colors until the entire area has been completely covered.

Aside from the obsessive technique and the aim toward all-over patterning of vaguely geometric forms, Charles avoids a schematic approach. Each composition is remarkably fluid, as if the painting painted itself and the artist provided only occasional intervention.

*Blocking Transport* features an expansive network of diagonal lines suggesting an aerial view of some futuristic city. *Arise, Therefore* is more organic. The circular forms that are packed into this shimmering canvas hint at cells seen under a microscope. *Bury Ugly Hole* seems to revolve around a center point visible through the countless layers of colorful lines like a mass of spider webs.

Steven Charles, "Nowhere Fast," April 7-May 8, 2000, at Pierogi 2000, 177 North 9th Street, Williamsburg, Brooklyn.



[Bury Ugly Hole  
2000](#)

