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Heinrich, Will. "The Week Ahead." *The New York Times*, 25 November 2018, p. AR2.

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THE NEW YORK TIMES, SUNDAY, NOVEMBER 25, 2018

The Week Ahead

A SURVEY OF THE CULTURAL LANDSCAPE

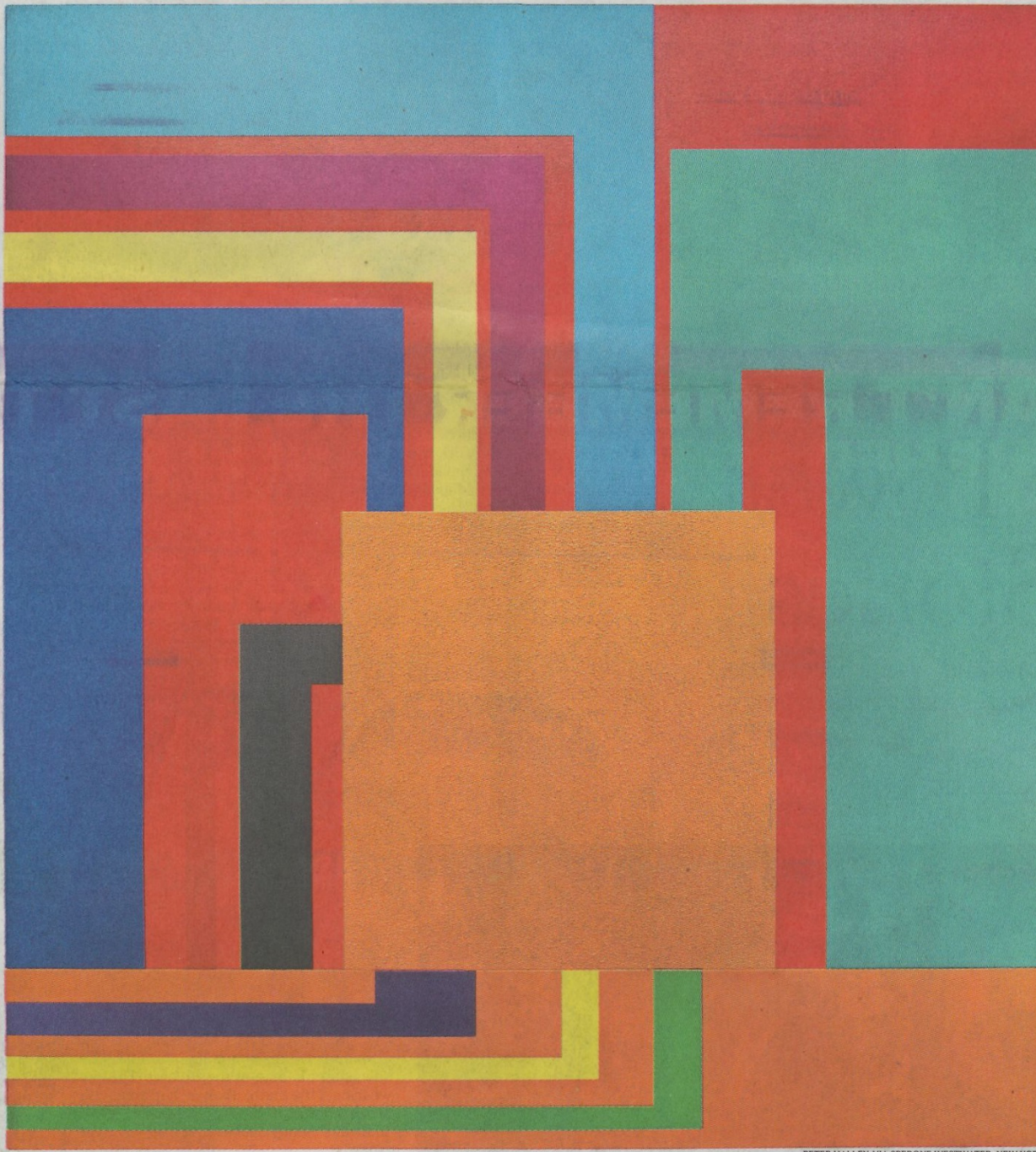
ART BRIGHT COLORS, WHITE NOISE

WILL HEINRICH

▶ The materials list for Peter Halley's seven-and-a-half-foot-tall 2002 painting "Emulation," one of 10 in "Unseen Paintings: 1997-2002" at Sperone Westwater Gallery in Manhattan, includes "fluorescent acrylic, pearlescent acrylic and Roll-a-Tex," and the canvas's layout evokes a psychedelic circuit board.

But the care with which Halley arranges these hyperactive textures and rushing shapes gives the painting a curious effect of tranquillity: The bright colors balance one another into a kind of visual equivalent of white noise, with the staticky orange square just below center smoothly refusing your gaze. (Halley's concurrent show at the Lever House, just a few steps uptown, continues to the end of December.)

Peter Halley's "Emulation" (2002), one of 10 shown at Sperone Westwater Gallery.



PETER HALLEY, VIA SPERONE WESTWATER, NEW YORK