

Galleries: Courtney Smith's 'Insatiable Spaces'; Wayne Barrar's 'An Expanding Subterra'

By Mark Jenkins, Published: December 8

'Without Proof'

Thierry Guillemin and Gestural painting, and little else, links the work of Amanda Horowitz, which is being shown in "Without Proof. Open Ended." at Kensington's [Adah Rose Gallery](#). Guillemin is a French-born, Maryland-based aerospace engineer who works in the abstract expressionist mode, aggressively applying bold acrylic hues with a palette knife. Horowitz is a Baltimore art student who paints on clear plastic, which she places between the lens and her subject when she photographs everyday urban scenes.

The show's centerpiece is Horowitz's "Transitory Space," a triptych of views of a Baltimore alley shot through a plastic sheet partially covered by white brush strokes. At first glance, the white curls suggest fluttering cloth, evoking one of Christo's fabric pieces. The picture has depth, detail and a sense of motion, which hold the eye. The gallery is also exhibiting some of Horowitz's painted plastic sheets, which are less interesting than the photos they're used to make. But one sheet, which is mostly black, makes a congenial adjunct to the subtlest of Guillemin's canvases, "White Composition," which is rendered in black, gray, white and a hint of yellow. Next to each other, these two uncharacteristic works reach an unexpected harmony.

http://www.washingtonpost.com/lifestyle/style/galleries-courtney-smiths-insatiable-spaces-wayne-barrars-an-expanding-subterra/2011/12/07/gIQAob0GgO_story_1.html