

## Barbara Takenaga

### DC Moore

The stylistically diverse paintings in Barbara Takenaga's show seemed to blast off into outer space, expanding on the artist's previous work and alluding to alien landscapes populated by what look like spaceships, satellite maps, fireworks, tidal waves, and carnival rides. By adding a horizon line to many of the paintings, Takenaga breaks up the all-over-ness of her signature swirls of dots



Barbara Takenaga, *Two Waves*, 2013, acrylic on linen, 36" x 72". DC Moore.

and careening lines to create an intriguing topography.

The inclusion of radial lines adds a hallucinogenic element of shifting spaces. In *Tadanori Meets Hiroshige* (2013), Takenaga extracts elements from the Japanese graphic designer and illustrator Tadanori and the artist Hiroshige to devise an intriguing configuration of radiating beams in contrasting blues. These are topped by an orange-and-green swirl and anchored by a yellow vertical bar spanning the left side of the canvas. In *Red Funnel* (2013), where a phoenix-rising-from-the-ashes shape emerges from a murky splash of greenish gray, the atmosphere is distinctly apocalyptic. The pulsing orbs of light in the comparatively sedate *Sphere/Horizon* (2012) recall Ross Bleckner's cosmic chandelier paintings from the 1980s.

Takenaga has developed new approaches to her painting, such as pouring or throwing paint on canvas in a manner she calls "faux Ab Ex." It was particularly apparent in *Green Light* (2013), in which minute splatters of paint are isolated and outlined in cartoonish configurations.

More surprises abounded in the gallery's second room. *White Grid on Silver* and *#3 Black and Silver Grid* (both 2013) presented yet another take on the artist's seemingly infinite imagination. In these, the shimmering wavy grids look like old TV patterns, or, in Takenaga's words, a "Zen surrealism."

—Amanda Church