



MICHAEL SCOTT

The New York painter has had an omnivorous approach to abstraction—from his early experiments with neo-expressionism and targets to Op-art black-and-white stripes to the jewel-toned line paintings here. There are obvious affinities with Gene Davis (king of the colorful vertical stripe) but hard-edged precision is replaced by wavering evidence of the human touch. When the palette becomes too restricted (reined in to oranges and reds or pinks and greens) the effect can be overly stylized—more J. Crew than Ross Bleckner. But at their best, Scott's paintings have a visual hum that's irresistible. Through Aug. 21. (Gering + Lopez, 730 Fifth Ave., at 57th St. 646-336-7183.)

Scott, Andrea. "Michael Scott." *The New Yorker*. 20 July 2009. Pp. 12.