

The Washington Post, Thursday, September 19, 2002

Galleries

By Jessica Dawson

Isabel Manalo's Fine Lines of Distinction

■ Isabel Manalo may have based her most recent paintings on photographs, but her pictures' minimal lines look more like renderings of overexposed negatives. In all, details are nearly obliterated, with the strongest pictures straddling representation and abstraction.

"Baker Test, July 1946," suggests a scene viewed from a moving car, painted in acid orange and green. "The Garden Grows" bears a resemblance to Vik Muniz's paintings done in chocolate syrup. Like those works, from afar it resolves into a verdant outdoor scene. Up close, it's a collection of amoeba-like brown shapes.

Interspersed with Manalo's barely-there paintings are paint-heavy pictures by her American University faculty colleague Elise Richman. Packed solid with tiny, colorful dollops of paint that protrude a few millimeters off the canvas, Richman's brightly colored surfaces seem to pop right out.



STUDIO 7

Straddling representation and abstraction: Isabel Manalo's "Clearing," part of her show at Studio 7.

11 a.m.-5 p.m., Sunday noon-5 p.m., or by appointment, 202-234-5931, to Tuesday.

"Flicker" at Studio 7, 1019 Seventh St. NW, Saturday