
Art

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THE BEST AND THE BRIGHTEST A proliferating animalistic otherness pervades the highly colored, almost recklessly made abstract paintings of Keltie Ferris. Pleups of spray-painted shapes, broken open-ended squares, and structured configurations vibrate among references to graffiti, commercial art, and high modernism and resolve into self-organizing spatial juxtapositions that seem, somehow, logical. Ferris loves to overload and saturate her surfaces with Day-Glo colors, staccato translucencies, and vaporous fusions of fuchsia and pink. Abstraction becomes feral and alive in her hands, at once smart, unpredictable, and fun to look at (at Horton Gallery through December 30).

JERRY SALTZ
