

The New York Times

THURSDAY, October 26, 2007
KAREN ROSENBERG Art in Review

Adam Adach

Karin Sander

In this pair of solo shows, two midcareer European artists use painting to convey the experience of international travel.

The Warsaw painter Adam Adach spent three months living and working in the Bronx, drawing on his own photographs of the area, as well as on newspaper clippings detailing major events in Europe. His imagery veers from meditative portraits of children hefting stones on the beach to a masked protester hurling rocks during the most recent G8 summit.

Mr. Adach means to elide the distance between Eastern Europe and the Bronx, though his paintings might scare off visitors to both regions.

Three large paintings of Pelham Bay have flattened, semi-abstract passages that recall Peter Doig's science-fiction-inspired landscapes. "Day After/Pelham Bay/Just Before Sunset" (2007) laces the garbage-strewn shoreline with radioactive yellow-orange. Sooty grays prevail in the historical scenes, with one memorable exception: the aftermath of a chemical spill, depicted as a shower of pastel confetti.

In the smaller Project Gallery, the German artist Karin Sander has installed a new group of her "Mailed Paintings": primed, store-bought canvases sent from international locations without any kind of protective covering. A rectangular painting sent from Colombia has nary a scratch, while a circular one that passed through Bonn and Berlin in Germany and Gmuden, Austria, bears a Fontana-esque slash.

These bruised and fingerprinted monochromes bring to mind the recent acts of violence against works of art in a Swedish gallery and a French museum. Here, the responsibility lies with the artist, or maybe the post office. KAREN ROSENBERG

Through Nov. 3 at D'Amelio Terras, 525 West 22nd Street, Chelsea; (212) 352-9400.