

Eleven  
Rivington

## The New York Times

CAETANO DE ALMEIDA

Eleven Rivington  
11 Rivington Street,  
Lower East Side  
Through Nov. 15



"Fenda" is included in the Brazilian artist Caetano de Almeida's first solo show in New York, at Eleven Rivington.

Can abstraction convey a sense of place? The Brazilian artist Caetano de Almeida's paintings suggest that it can. They conjure the Neo-Concretism and Tropicalia movements of midcentury Brazil, as well as the hectic atmosphere of current-day São Paulo.

Most works in this show, Mr. de Almeida's first solo in a New York gallery, are ebullient variations on postpainterly abstraction. One, "3825 Cores," may be a wobbly version of Gerhard Richter's "Color Charts"; the white lines that separate the hues are noticeably warped. A similar concept animates the colored-pencil-on-canvas drawing "Tabela," which suggests a group of Sol LeWitt installers drinking on the job.

Things are even more festive in "Fenda," in which Mr. de Almeida threads wavy forms resembling streamers and unfurled noisemakers through a rectilinear composition. In "Ocaso" the lines straighten out and form a tight weave, as in a plastic shopping tote. But the party continues in the retina, as the warp-and-weft pattern causes primary-colored strands to mix optically.

Sobriety sets in with "Rara estampa — excêntrico," a monochromatic composition of open triangles in shades of pale gray. Mr. de Almeida made it by exposing the canvas to the polluted air around his São Paulo studio, using stencils to create tonal variation. The technique is a bit gimmicky, but it edges painting closer to photography. And it does make you think about the damage ambient toxins inflict on art, never mind our lungs. KAREN ROSENBERG