

Paintings examine texture, light

By Peggy Heinkel-Wolfe

In her paintings at Pan American Art Gallery in Dallas, Charlotte Smith uses toothpicks and dressmaker pins to pile paint drops on top of each other.



Unified often by color and line, and occasionally by geometry, Smith's paintings are rich even when restrained. *Marshmallow* bows, as do many of her works, to the sensuous appeal of her technique. *Hover* capitalizes on the seemingly infinite scale she can achieve on a 20-by-20-inch board by appearing to suspend the three dimensional drop-piles over smooth circles of paint. But it is *Out of the Blue* that nearly explodes onto her largest canvas, 6

feet by 6 feet, with drops and piles of drops in the thousands, if not tens of thousands.

Her exhibition, "Out There," also includes the installation of *Boing*, a shimmering collection of clear disks and scarps of bubble wrap mounted with small coils of wire.

Pan American has paired "Out There" with a handful of Charley Aberg's last paintings, popularly known as *White Paintings*, which are on view for the benefit of Meadows School of the Arts at Southern Methodist University.

At first pass, Aberg's work, in its neocubist celebration of two dimensions, could not be more different from Smith's. But the California light he achieves on his canvases is candent and sensuous, creating textural interest, as does Smith, on an otherwise smooth space.