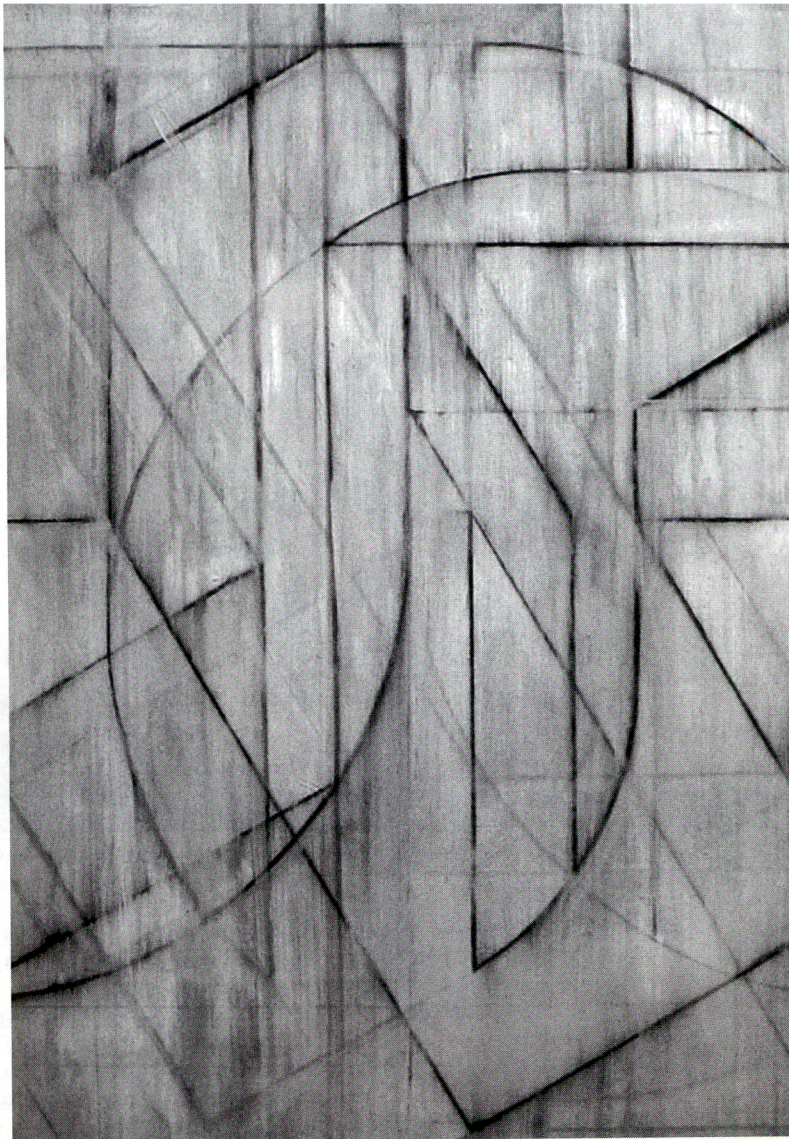
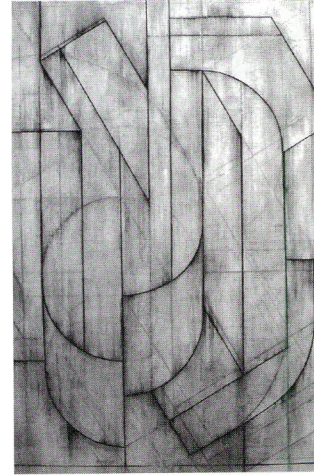


# artsMEDIA

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Scott Hadfield's "Brilliant Afternoon," a 2003 oil on wood panel.



Scott Hadfield's "Dark White,"  
a 2003 oil on wood panel

**Barbara Krakow Gallery  
10 Newbury Street, Boston  
Through April 23**

Scott Hadfield, a local artist from Providence, fits right in with the Krakow Gallery's minimal aesthetic. Hadfield paints fields of changing gradations of color with rough, yet straight, lines which divide up the space. We often assume there must be some greater concept behind non-objective art. But, as in Hadfield's case, these works are purely visual.

Hadfield achieves a delicate balance among the various tones, the lengths and thicknesses of the dividing lines, and the shapes that are formed by these lines. That's it. But that's not to say the paintings aren't of interest. Just as with any work of art, if you looked at several of them you could choose one you preferred. Something in the selected work would move you: a particular color, the easy gestural nature of the line, a certain shape.

And herein lies the lure of minimalism. When we expect there's less there we look closer to find the nuances that excite our own imaginations. For instance, in each of Hadfield's paintings the figure-ground relationship continually shifts. In "Small White" the lines are dominant while in "Yellow" the shapes move forward. This work encourages us to think harder about the working process, intention.

With no readable subject matter to distract us, no story or message to learn, no naturalistic accuracy to discover, the work's flat surface of abstract line, color, and shapes become its content.

*Grace Consoli*