

## IN THE GALLERIES

## Abstracts' concrete enticement

BY MARK JENKINS

There are many ways to paint a target. The concentric circles of Washington Color School innovator Kenneth Noland are soft and a bit craggy, and their pigment merges with the canvas. Jasper Johns's are simpler and more painterly, and often juxtaposed with other elements. Unlike those predecessors, Dan Treado renders colored rings on circular panels, their pulsating orbits meant to evoke hypnotic powers. That's why his Addison/Ripley Fine Art show is titled "You Are Getting Sleepy."

The D.C. artist is known for painting abstract patterns that suggest things seen under a powerful microscope: amoebas, cells, subatomic structures. This show includes such pictures, also on circular panels and sometimes grouped with the targets in wall-filling installations. The largest includes 18 abutting or overlapping rounds, half of them targets. It's a galaxy of random or orderly patterns, all seemingly ready to rotate.

Some of the pieces stand alone, and one suite of vertical stripe paintings uses a rectangular format. Single targets, like the show's title picture, with its three-dozen rings, are little universes of their own.

Noland concealed the visual evidence of how he painted, and so does Treado, but with a different technique. He applies oils to impermeable surfaces, yet produces the appearance of softness and diffusion. It resembles airbrush work but is achieved with squeegees, scrapers, solvents and brushes of Treado's devising. The resulting tones are complex and seemingly continuous, even when the hues contrast sharply. The show includes some vast compositions, but the pictures — fittingly for ones partly inspired by the microscopic — are also fascinating at close range.

**Dan Treado: You Are Getting Sleepy** On view through May 28 at Addison/Ripley Fine Art, 1670 Wisconsin Ave. NW. 202-338-5180. [addisonripleyfineart.com](http://addisonripleyfineart.com).

### Radioactive Shadowlands

The circumstances behind them are similar, but the two sets



TORPEDO FACTORY ART CENTER

of photographs in "Half-Lives and Half-Truths in the Radioactive Shadowlands" are very different. The Goethe-Institut show marks the 30th anniversary of the 1986 Chernobyl nuclear-plant catastrophe with disturbing pictures by D.C.'s Gabriela Bulisova. These contrast Dutchman Robert Knoth's gentler images of the region around Japan's Fukushima plant, which experienced a triple meltdown in 2011.

Knoth's work, done for a Greenpeace project, includes misty green landscapes and studies of abandoned structures. The latter are mostly in good repair, with traffic lights and vending machines still plugged in and glowing. Although Knoth did photograph Fukushima-area residents, none of those pictures is included here.

In Ukraine and Belarus between 2002 and 2005,

Bulisova documented a more visibly damaged landscape and population. There's an uncanny image of a horse inside a derelict house, but most of the photos are of people. These include two with visible effects of radiation poisoning: a child with hydrocephaly that later proved fatal, and a woman with a grisly neck scar from surgery to remove her thyroid. Such operations are so common in the region, Bulisova notes, that the wound is called the "Belarus necklace."

**Half-Lives and Half-Truths in the Radioactive Shadowlands** On view through May 20 at Goethe-Institut Washington, 1990 K St. NW (entrance on 20th Street). 202-847-4700. [goethe.de/washington](http://goethe.de/washington).

### Rikke Kühn Riegels

With their solid lines and seeming depths, Rikke Kühn

**"Always Into Now," at the Target Gallery in Alexandria's Torpedo Factory Art Center, allows Lisa Kellner's "painting in space" to expand. Her work is on view through May 29.**

Riegels's oil paintings of theoretical buildings appear to be, as the British say, safe as houses. Yet the D.C.-based Danish artist is skeptical, which is why her Hillyer Art Space show is titled "In a State of Impermanence." Riegels doesn't depict fires, earthquakes and tidal waves, but she anticipates them.

Many of the pictures are based on architectural models or dollhouse-like structures. They

use varied perspective as well as imagined shadows and reflections to simulate three full dimensions, and sometimes verge on M.C. Escher-like visual riddles. One painting departs the model shop for the real world, where the artist's orderly crossbeams become a window through which clouds are visible. Riegels is concerned with the vulnerability of our built environment, but this piece looks out at nothing but blue skies.

**Rikke Kühn Riegels: In a State of Impermanence** On view through May 28 at Hillyer Art Space, 9 Hillyer Ct. NW. 202-338-0325. [hillyerartspace.org](http://hillyerartspace.org).

### Lisa Kellner

Although she's also interested in architecture, Lisa Kellner doesn't emphasize straight lines. The Maine artist's "Always Into

*Decision to send a son to kindergarten is about more than whether*