

SEAN KELLY

“Goes On About Town: Callum Innes,” *The New Yorker*, April 5, 2017.



THE NEW YORKER

ART GALLERIES—CHELSEA

Callum Innes

Less is more for the Scottish artist, who achieves the rich but delicate hues in his ongoing series “Exposed” and “Lamp Black” by heavily applying paint to—and then removing it from—his canvases. But it’s the large roomful of new monochromes here that steals the show. Using horizontal brushstrokes as fine as wood grain on large, deliberately uneven aluminum panels, Innes offers the pure pleasures of orange, purple, yellow, and blue—a reminder that seeing can be an ecstatic sensation.