



The candy-colored paint of Martin Mugar's "#46," at Bromfield Gallery.

Painting outside the lines

Martin Mugar and Paul Pollaro pry at the definitions of painting with their works at Bromfield Gallery, although nothing spills out of the frame, a la "PAINT THINGS: beyond the stretcher," now at the deCordova Sculpture Park and Museum.

Mugar applies thick squiggles of candy-colored paint directly to his panel. They look like half-chewed wads of taffy, leaving glistening tracks in their wake like snails. The colors and the sheer materiality make the works hard to resist, although one is enough. Several, and they all begin to look alike.

Pollaro mixes tar with his paint, to create moody, gritty brown and black works that recall the strafed grounds in some of Anselm Kiefer's paintings. Working with such a limited palette and a variety of textures, Pollaro evokes flitting lights and heaving shadows on his stony grounds. It's a witty pairing — Mugar's sparkling tones play well against Pollaro's dark, grinding surfaces, and both make paintings that are nearly sculptures.

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