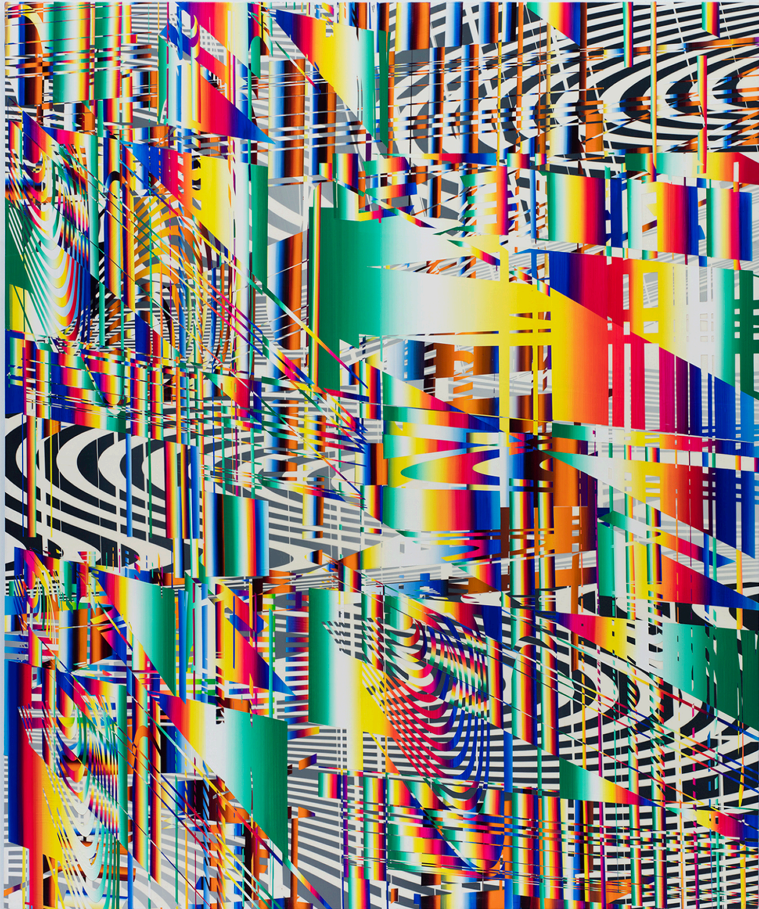


Linda Besemer



At a distance, the paintings in **Linda Besemer's** show, "An Abundance of Errors," appear to be large-format prints of digitally derived geometric designs. Indeed, they were initially devised on a computer; but the paintings' true tactility manifests itself as you approach and find that the wavy lines and hard edges were painstakingly masked off and built up from layers of acrylic. Eschewing the sterile perfection typical of digital designs, Besemer refers to these as "glitch paintings," for she embraces spontaneities and imperfections that arise as she electronically develops each configuration before hand-painting it. Lines don't add up; ripples are syncopated; bands of color resembling electronic ribbon cables emerge from nowhere: such idiosyncrasies give each composition a life of its own. Color and black-and-white are employed with equal evocativeness; oddly, you can imagine yourself inside several of the paintings, almost as though they portrayed actual spaces. Vibrating with optical dazzle, *D+G Space* (pictured above, all works 2019) features clamorous patterns of shredded rainbows interrupting zebrine undulations. Other compositions are quieter, such as *Warpy*, which evokes a deserted gray amphitheater overtaken by light-filled prisms. These curious realms are so absorbing that even one generally disinclined to digitally-generated visions might not mind lingering.