

of color—which read as near black—punctuate the washes drawn out of them. Although handled with subtlety, the color variation borders on being a gimmick. Still, they're skillfully put together and establish a motif that is repeated elsewhere in the series.

A sequence of three wide ISIS paintings (numbers 22-24) pays loose homage to Barnett Newman's famous Abstract Expressionist stripe painting "Who's Afraid Of Red Yellow and Blue?" Each piece is done on two adjacent panels: the left is covered in an impasto frosting of one of Newman's colors (the yellow is an orange-ochre). The right panel of each echoes the opaque/translucent grids of "16" and "17," emphasizing a horizontal rhythm that varies from piece to piece.

In a related but much more blatant vein, "ISIS 20: Supersymmetry" misquotes the flag paintings of Jasper Johns. Here there are two starless American "flag" shapes adjacent left and right. A red, blue and yellow under-layer is covered in broken brushstroke monochrome: mostly white on the left, mostly black on the right. Although the arbitrary color and strained humor are very much in the spirit of Johns, they seem out of place in a show that is otherwise meditative and earnest.

The ISIS series is the less cohesive of the two. The first five pieces from the series have been hung together in one corner and form a distinct ensemble. Their sizes and shapes vary: ovals, rectangles and a human-height teardrop/bowling-pin shape. Coarsely painted black and white stripes dominate with hints of surprising, sometimes garish color.

The String Room is to be commended for showing ambitious work in a mode that might be thought to have limited appeal—neither populist nor cutting-edge. Morrill's work here feels like the hard-won results of a long career, burdened by influences but synthesizing them into something subtly contemporary