Enoc Pérez is another painter who has moved “up” in various ways, with happier results.

The Puerto Rican born painter, who recently joined Mitchell-Innes & Nash after showing at the cutting edge Elizabeth Dee, has traded small paintings of Deco colonial hotels in wistful decay in a style that recalled Sickert and Luc Tuymans to monumental “portraits” of signature modernist buildings in New York City.

His show is a pantheon of heroic postwar skyscrapers: Lever House, the Seagram Building, Met Life, the UN, the TWA Terminal at Kennedy Airport. These are generally over eight foot high, and show the buildings in situ though depopulated. They look to be based on architectural photographs of the period of their completion.

What looks like carefully modulated, generally dry brushstokes with passages of artful smudge and drip turns out, in fact, to be the result of an exacting process of transfer application—paint was applied to papers that are rubbed to the canvas, thus eliminating direct brushstroke. The painstaking accuracy of this technique, together with the sumptuous scale of the works, invest them with grandeur. But this is mitigated by a subdued palette, loving detail, and tender restraint that imbue the works with a melancholy familiar from his earlier, Carribean images. This sense of fragility is the more earie when applied to a metropolis at its imperial peak.

Pérez until November 25 (534 West 26 Street, between 10 and 11 Avenues)

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