

Elizabeth Yamin, *The Painting Center Gallery, 65 Greene Street to October 27*

There is something classical about these energetic paintings that hearken back to the period of American modernism just prior to the rise of the *New York School* painters. If the influences are not direct there is at least a tangential relationship between these paintings and say, the art of Arthur Dove or Marsden Hartley. Put another way, Elizabeth Yamin's work could hang quite comfortably in a show with those painters. In this show her work is well suited to the main gallery of *The Painting Center*. An exquisite balance is established between the imagery, the dimensions of the work and the number of paintings in a way that takes command without overwhelming the space.

The paintings vary between a claustrophobic approach to space and punching virtual holes in the picture plane between the forms. For example, a painting like *Grammar of Distance* is dense with imagery, color and contrast with a



Elizabeth Yamin, *Keep Out*, 2007, acrylic, vinyl paint & collage on paper, 18.5 x 22 in

These paintings feel playful even as they present a tension between chaos and order and the ramifications of the relationship between the two. While composition in these pieces is tight there is a feeling that by pulling a thread they could explode in your face. Herein lies the content for this work - this push-pull between the forces of the open and closed space, variety of contrast and a democratic mix of earth tones and brighter hues. Yamin pulls it all together magnificently in an equilibrium between consistency and individuality.



Elizabeth Yamin, *Barge Series #3*, 2005, acrylic on paper mounted on canvas, 27 x 22 in

large circular form that provides just enough definition to hold it all together. Compare this to *Barge Series #3* which utilizes the white background where the forms are arranged as though through a sculptor's eye. Both paintings include forms with flat planes of color and a measure of congestion which binds them stylistically. But each maintains a distinct identity.



Elizabeth Yamin, *Grammar of Distance*, 2006, oil on canvas, 35 x 44 in