

At the galleries: Abstraction, new, old and in-between: Erin Loree at Angell Gallery

By Murray White | January 11, 2017



Erin Loree, Cosmic Handheld, 2016. Oil, Acrylic, Metallic Pigment on panel 30" x 24"

(ANGELL GALLERY)

Opening

Erin Loree, The Good Glazier: Abstraction, as a strategy, remains the most fluid of forms, and for obvious reasons: with nothing in the picture, per se, what can't it be? Born in the hands of such artists as Gorky and Kandinsky as experimental collisions of form, then evolving into robust, textural spontaneity with Abstract Expressionists such as Pollock and de Kooning, and then tailing into the reductive sheen of such technicians as Kelly and Newman, abstract painting has had the uncanny ability to be all thing to all people.

For Erin Loree, a young painter game to carve out her own space in so broad a spectrum, the form has come to represent neither one end or the other, but a tug of war between two poles. Both applying and removing paint, step by step, Loree toggles between the spontaneous and the contemplative, to great effect. It's a leap forward, and her most mature work to date.

Opening Friday, Jan. 13 at Angell Gallery, 7 to 9 p.m. 1444 Dupont St., Unit 15.
angellgallery.com