

reviews: new york

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and art-historical associations, suggesting that Poons was moving beyond the Abstract Expressionism of the 1950s. At the concurrent exhibition at Lori Bookstein Fine Art, the artist's eight canvases were quite different: his mark-making was sparser and the surfaces, which were less tightly packed, revealed subtle, tinted underpaintings.

Poons's process, which involves a dense and breathy accumulation of staccato marks and splatters, also suggests a Post-Impressionist poise. A painting like *Untitled (10A-5)*, 2010, recalls a detail from a Monet water-lily canvas, but, up close, fluorescent and metallic acrylics defy this association. The swirling dashes in these paintings, often fusing in chromatically vibrating layers, also echo Bonnard in a soft focus.

Sometimes Poons evokes landscape by format, execution, or title, as he does in the painting *Louisville, Nashville, Montgomery* (2009), where an allowed, impassioned foreground implies a luminous wash of emerald sky. Yet not all the canvases directly referenced landscape. In the atmospheric *La Fungia* (2009), the painting's thin washes on the ground show through, creating a peculiar, diaphanous kind of backlighting.

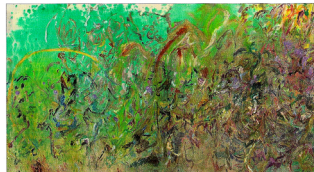
In these expressive works, Poons's characteristic brushwork, accumulation of marks, and subtle metallic/fluorescent palette create a particular sense of light and atmosphere that gracefully moves beyond influences. Poons, who moved from his famous Op-art dots and ovals of the '60s to a freer range of abstractions, keeps looking forward and backward at painting and its history.

—Greg Lindquist

Larry Poons

Danese and Lori Bookstein Fine Art

At first glance, Larry Poons's ten large canvases at Danese seemed to reflect a nostalgia for Abstract Expressionism that was evident in their grand gestures and chromatic, nonfigurative allover-ness. But further examination revealed the presence of more contemporary materials



Larry Poons, *Louisville, Nashville, Montgomery*, 2009, acrylic on canvas, 88" x 125". Danese.