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ART & DESIGN

‘Jane Wilson at 90’: ‘East Village/East End’

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Art in Review

By KAREN ROSENBERG



Jane Wilson's "Rain on Avenue B," 1965.
DC Moore Gallery, New York

The painter Jane Wilson has been making intensely atmospheric views of the East Village and the East End of Long Island since the days when both were affordable artists' enclaves. "Jane Wilson at 90" gives us the best of Ms. Wilson's two worlds, finding her equally enraptured by Tompkins Square Park and the bays and beaches of Water Mill. It also shows her as a painter of many affiliations, a New York School artist who is also an honorary member of some much older regional art tribes.

Her 1960s East Village paintings, smoggy gray-brown cityscapes such as "Rain on Avenue B" (1965) and "Near Night, Tompkins Square" (1964) carry Tonalism and the Ashcan School realism into the 1960s. The wintry "Tree on the Hudson," with its elevated view flattened and divided by a zigzagging tree trunk, reminds you of the Hudson River landscapes of George Bellows.

The more recent East End works have striated and stippled skies that dominate the canvas and bring it close to all-over abstraction (à la Rothko or Joan Mitchell). Yet they also evoke the mid-19th-century Luminism of Thomas Church and Sanford Robinson Gifford, especially in the enormous yellow-green suns of "Hurricane Watch" (1990) and "Heat in Watermill" (1997).

With its balance of old and newer works, city and country, this solo reveals Ms. Wilson as a painter of exceptional versatility and endurance.

‘JANE WILSON AT 90’

‘East Village/East End’

DC Moore

535 West 22nd Street, Chelsea

Through Saturday

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“Hurricane Watch,” 1990, a scene from the East End of Long Island.
DC Moore Gallery, New York